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Musical News and Herald

Edited by Edwin Evans

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Our Policy.

By THE EDITOR.

WITH the current issue this journal enters upon the second year of its existence in its present form. This led us to consult the article, "Our Policy," with which the amalgamation of *The Musical News* and *The Musical Herald* was inaugurated a year ago. We confess that we approached it with some trepidation. It is so easy to manifest good intentions that we expected to find the road from last January to this paved with those that had remained unfulfilled, and we were prepared to offer apologies for them. But on refreshing our memory of that article and putting ourselves in the prisoner's dock we find that our sins of omission are less serious than might have been expected. Most of what we then undertook to do has been done. The promised features of *Musical News and Herald* have duly appeared and are still maintained. Some of them have even outgrown the original intentions. Not one that was referred to in the original statement of policy has been lost sight of, and if others, introduced subsequently, are at the moment in abeyance, their omission is only temporary.

One might gather from the foregoing that we are satisfied. We therefore hasten to state that we are nothing of the kind. There is still so much to be done. There is so much ground to be covered. But although the paper on which we print has many good qualities, elasticity is not among them. The only remedy discoverable for its absence is the employment of smaller type for certain sections of the paper; but that does not take us very far. Meanwhile some sections, such as, for instance, that devoted to provincial news, have assumed such dimensions that compression in other directions has proved inevitable. The only real and permanent solution is the enlargement of the journal, and that rests, not with us, but with our supporters. We have no reason to complain of those we have, and we appreciate their fidelity, which has permitted us to maintain the journal as it began. But they are not yet numerous enough to justify us in giving full effect to our editorial intentions. Still less have we any reason to complain of our proprietors, who have proved themselves only too willing to give us everything we asked for, so long as we had even a faint justification for making the request. If, therefore, we ask our readers to co-operate with us in securing the full support of music-lovers, professional and amateur, the only way in which our financial backing is affected is that we may be encouraged to make further demands upon it, and thus do the musical world fuller service.

Taking the various features in the order in which they appear, the space devoted to articles has on two or three occasions been curtailed almost to vanishing point because of the expansion of that devoted to London and provincial concerts, which has sometimes exceeded five pages without even then enabling us to include the latest events on going to press. We have always wished that our Continental correspondence should assume corresponding dimensions, and we have formed extensive foreign connections with that end in view. We have had interesting communications from France, Italy, Austria, Switzerland, Denmark, and Finland, and we have received one from Germany which will appear in the immediate future. But that is not enough. We shall not rest satisfied until we are able to give our readers an account of musical happenings all over the world as promptly as possible after

their occurrence. It is not a question either of enterprise or of organisation, but simply of space, for which we look to our supporters.

Another feature which we have had in mind for a year, but without the opportunity of developing it, is one which would be devoted to musical doings in society. We commented last week upon the prevalence of concerts of the type of those given by Mr. Anthony Bernard and by Mr. Eugene Goossens at private houses. Whilst public concerts have become economically more and more difficult to give, there has been a remarkable spread of the cult of the best music in social circles, and, this being a newspaper, these happenings should be duly chronicled. That they have not been is due to no lack of alertness on our part, but simply, again, to restrictions of space.

Then there is the big question of amateur activities. In that inaugural article we referred to the formation of important amateur musical societies as one of the most healthy and encouraging manifestations of the musical spirit in these islands, and promised that they should have our assured sympathy. They have had it. And so far as amateurs in opera are concerned they have had the space as well, though even the ingenuity displayed in the make-up has not always permitted us to keep up to date with them. But the amateur orchestral and choral societies have not fared so well in the past year, and that is one of the things with which we reproach ourselves. The explanation, however, is the same. There was not always room for them. When there was they have had it.

A feature that has recently been in abeyance, much to our regret, is the organist's page, contributed by Mr. Harvey Grace, one of our most valued collaborators. It will be reinstated as quickly as circumstances permit.

Another point on which our conscience is not as yet as lily-white as we would wish it to be is the matter of reviews. Our own table is crowded with music, held down by a few weighty books, all of which are awaiting consideration, and several of our collaborators are in a similar plight. But we have our fair share of human nature. We can develop a reasonable amount of energy when there is an allotted space to be filled. It fails us when we know that as editors we shall have no welcome for any additional copy that, as a contributor, we may send in to ourselves. It is sometimes inconvenient to be so well-informed of the editor's difficulties. Could we have persuaded ourselves that the editor required more copy the effort would have been forthcoming. We wish Santa Claus had put a few more blank pages in our stocking.

Finally, there is another matter that troubles our conscience. We have done our duty to opera and ballet. We have occasionally noticed incidental music to a drama. But we have not fulfilled our original intention of reviewing every kind of production in which music plays a part, from musical comedy to revue, and thence to the ordinary music-hall performance. It was always our intention to regard music broadly in this sense, and we are still of opinion that the gulf between its serious and its lighter aspects has to be bridged if we are to reinstate music as an integral feature of the national life. If we had our way the ballroom and the restaurant would have their allotted corner in this journal. There, as elsewhere, music may be good, bad, or indifferent, and it is part of our mission to support those who would have it good, intrinsically or of its kind. That is not feasible for the present.

Meanwhile we have inaugurated this week a page which we hope will be of interest to the large body of musicians employed in the cinema, and especially to those who as musical directors will help to shape the future policy of the cinema towards music. Other features that suggest themselves as being capable of development in the future are a page for gramophone readers, and another for devotees of the piano-player.

For the present we must content ourselves with having secured Mr. Kapp as a collaborator. From the beginning we regarded a cartoon as a most desirable adjunct to a journal of this kind. In a year one of our ambitions has been realised. Let us hope that the others will follow.

As regards the editorial policy we hold that we have been faithful to our original statement that it was not our intention to make this journal the organ of any section of musical opinion. A year ago we wrote that: "At the risk of being considered modern we must confess that our interest is greater in the living than in the dead. Moreover, we are alive to the fact that the former need our help and the latter do not, which is of itself a sufficient reason to enlist our sympathy. We look with keen pleasure upon the extraordinary activity of the living musical world, for we hold that where there is life all is well, and where there is not, the most assiduous cult of the dead will not restore a semblance of it. It is our earnest hope to participate in that lively activity and become a vehicle for its journalistic expression." That remains our policy. We have learned that it has been regarded in some quarters as "tendencious." If to be on the side of living creative effort is a "tendency," we do not repent of it or disclaim it. Whilst we maintain the right to an editorial opinion, we are confident that a leading article that could be described as "tendencious" in the narrower sense is of extremely rare occurrence in our pages—much less frequent, for instance, than articles of reactionary tendency would be in a musical journal of normal conservative views.

COMMENTS OF THE WEEK.

Congratulations.

Our readers will join us in congratulating Sir Landon Ronald and Dame Ethel Smyth on their appearance in the New Year's Honours. The news had leaked out a few days in advance, and was everywhere received with the warmest cordiality. Dame Ethel Smyth's career has been a remarkable one of triumph over difficulties, chief among which was that of being an Englishwoman at a time when neither her nationality nor her sex had acquired their present standing in the musical world. To be English was a handicap. To be a woman was then another. Together they were even more formidable than singly. Yet her personality has won through, and she is one of the outstanding figures in modern music.

Sir Landon Ronald is more familiar to the public at large, in his dual capacity of principal of the Guildhall School of Music and conductor of various orchestras. For many years he has taken a very active part in English music, and, as we observed in the *Strand Magazine*, he has arrived at the stage of publishing his reminiscences, which promise to be rather more entertaining than is usual with musicians. We suspect Autolycus of having collaborated in some of the amusing stories he tells, but as they happen to be good ones, the authorship is a secondary consideration.

Orchestral Finances.

One touch of sympathy . . . We have our own troubles in matters orchestral. Every survey of last year's happenings points to the increasing difficulty of making both ends meet in the giving of orchestral concerts. We now learn that the venerable Philharmonic of Vienna has been compelled to appeal to its subscribers for financial assistance. We have received the journal in which the appeal is made, and we quite agree with the editorial comment that it was made in terms that erred on the side of modesty. We trust that good Austrians will rally to the cause and place their Philharmonic out of danger. Although in recent years it has come under the reproach of not moving with the times it has a fine tradition to maintain as being one of the best orchestras on the Continent. Moreover, Vienna has become a progressive centre, and the local music-lovers themselves may be trusted to overcome the conservative attitude of the Philharmonic, especially if, by their munificence, they earn the right to call the tune.

Operatic Prospects.

That was really an eloquent and spirited reply which Mr. Robert Radford made to Mr. Herman Klein on the subject of our lost operatic standard. It is true that the Americas can now outbid us for the services of star-vocalists, by whose proficiency operatic prowess has commonly been measured. But it was at all times an exotic standard, and it is quite possible that in the broadly musical, if not in the narrow vocal sense, we may have something better to give in its place. In the past the Beecham Company established a standard of *ensemble* that was higher than that of our summer visitors. Our standard in diction has also steadily improved in recent years, and the British National, which is succeeding the Beecham Company, is inscribing the same devices upon its banner. There is no branch in music which has suffered so much from false æsthetics as the opera. The sense of values was at a certain time completely perverted. There has been some recovery since the worst days, but in no country of the world has it progressed very far. With concentrated effort and an independent outlook we might easily, in our unobtrusive way, end by giving other countries a lead. But there is an arduous road to travel first. The initial difficulties of ways and means and the inertia of a large section of the public have to be overcome. But we like Mr. Radford's confidence, which inspires a seasonable optimism.

New Constellations.

Portents are not wanting which indicate that at all events efforts will be made to create a boom in more or less modern German music in our midst. We do not suggest that there is a sinister influence at work. It is natural that advocates should come forward on behalf of any music which happens to be suffering neglect in the current repertoire. Moreover, we have no sympathy with those who profess to have misgivings as to the results. If the music of Bruckner and Mahler is really as tedious as its enemies believe, the sooner the proposed deluge of it overtakes us the better in the long run, for it will be soonest over. If, on the other hand, it survives the test of a surfeit it will have proved its worth. We confess that we are a little alarmed at the prospect of a Reger boom, but that is chiefly in regard to our personal comfort. If it is true of any music that it should be read rather than heard, it applies to Reger's larger works. In score they are amazingly ingenious and full of technical interest, but we have generally found that it was an effort to sit them out.

The Musical Comedy Bluff.

On all sides Mr. James White's bluff is being called. One writer has gone so far as to suggest that the duty of selecting ready-made productions abroad for performance here is one making such slight demands upon the intellect that it

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might safely be entrusted to the office-boy. In the *Pall Mall Gazette* there has been a succession of declarations on the subject, the general gist of which is thus summed up: "The truth of the matter is that the conduct of theatrical enterprises is in the hands of a group of sheep-minded individuals, of distinctly obscure artistic origin, who, having no dramatic perception themselves, prefer to resort to a 'known' reputation, however moribund, rather than depend on a practically non-existent judgment for the appraisement of new talent." The public is growing restive at being told this nonsense first by Mr. Edward Laurillard and then by Mr. James White. It is not such a fool as they appear to think. It can be bluffed for a while, but not for ever. Moreover, there is another aspect to the whole question. It is notorious that several recent importations of second-hand goods have not resulted in profit to the promoters. If these gentlemen have money to burn, why should they not burn some of it at home? To listen to them, one would imagine that a Viennese operetta was invariably a gold mine, and an English one a failure. That is not the experience of the last few years. But why discuss the subject any further? They deal in second-hand goods because they, very rightly, distrust their own discrimination when it comes to first-hand production. We quite agree with them. It would not be wise.

A Discreet Amer'can.

Our *confrère* "Mephisto," of *Musical America*, is a model of discretion. He has received a bundle of newspaper cuttings relating to Walter Damrosch's exploits in the opposite direction, and he has made of them a column of reading-matter in which he expresses no opinion one way or the other. The nearest approach to one occurs when he says that "Dear Walter has the ability to say something which is in the nature of a bomb, and then he retires for a time to the seclusion of his sanctum, wholly oblivious of the disturbance the explosion will create." It may be that in America Mr. Damrosch is of such importance that his utterances can be compared with bombs. On this side we think differently of them. However, he is shortly to arrive in England, to face the music in more senses than one. We trust that, before leaving, he has taken lessons in discretion from "Mephisto," whose feat in dealing with the subject without compromising himself we consider to be remarkable.

Biblical Music.

Writing in the *Figaro* of January 4th, M. Raoul Gunsbourg claims to have succeeded in deciphering the original music of the Song of Songs in the Kovno manuscript, which, he says, is traditionally supposed to date from the time of King Solomon. His interpretation is based upon the vowel-signs above the Hebrew syllables, which he regards as being not merely phonetic, but musical, because they are prefixed by the word *Chir*, meaning song. If the discovery proves genuine, this will be the oldest music in the world until some other scholar restores to us the composition which moved King Saul, the first music critic, to display such emotion. Meanwhile, the *Daily Mail* has consulted a London rabbi, who appears to be sceptical concerning M. Gunsbourg's discovery, the Kovno bible, and even King Solomon's authorship.

Our Cartoon.

The subject of Mr. Kapp's cartoon this week, M. Ernest Ansermet, was some years ago professor of mathematics at Lausanne. Then he succeeded to the conductorship of the orchestra at Montreux. For some time Stravinsky made Clarens, near Montreux, his home, and thus arose the friendship which has made Ansermet an acknowledged authority on the interpretation of Stravinsky's music. At the beginning of the war the Montreux orchestra was disbanded, and Ansermet, after a temporary return to mathematics, joined the Russian Ballet, for whom he conducted several seasons in many countries. It was thus that he came to England in 1919 and became a popular figure at the Alhambra Theatre. Meanwhile, however, he had founded the Orchestre Romand, which is supported by five of the French-speaking cantons of Switzerland, and gives concerts at various centres, but chiefly at Geneva. It is well known that Ansermet's taste covers a wide range. Classics of all periods jostle with the very latest in his programmes, and he can point with legitimate pride to a remarkable string of first performances. Only the other day it was Honegger's "Horatius Triumphant," but before that it was a programme of contemporary English music which was entirely new to his Swiss audience. He has recently been in England to conduct a concert for the Liverpool Philharmonic, and another in London for Miss Ursula Greville. It will be surprising if he does not continue to be a frequent visitor.

IMPROMPTUS AND ÉTUDES.
By EDMOND X. KAPP.

The subject next week will be "Busoni playing Beethoven with his hands and face."

M. Ansermet.

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A NEWCOMER TO WAGNER.

By ARNOLD FOSTER.

I HAVE been led to set down some impressions of Wagner's music-drama (gained solely from concert performances) because, as a musician, I believe my approach to be somewhat out of the ordinary; but I am convinced that large numbers of concert lovers must be approaching him in exactly this unorthodox way nowadays. One imagines that musicians, especially those of the older school, usually reach Wagner by way of a fairly deep knowledge of the music of the classical and romantic schools, and of the older opera. My case was the opposite to this. I have never had the opportunity of seeing any Wagner on the stage. I entered a musical atmosphere in London which was still suffering under a patriotic banning of German music. This atmosphere was also pervaded by a general sense of awakening to the fact that there were modern creative musical minds in England, and these were obtaining a hearing. Together with all this, the field of orchestral music was occupied by two sensations of the hour, Scriabine and Stravinsky. Of these two, Scriabine owes a great deal to Wagner, and Stravinsky, in his latest works, is the very antithesis of him.

Thus it will be seen that I came to Wagner backwards, so to speak, having gained a fairly wide knowledge of the trends of modern music before the opportunity of hearing excerpts from "Walküre" and "Siegfried" occurred at last season's "Promenade Concerts."

My dominant impression of the concerts was that of the massiveness of Wagner's conceptions. How truly Teutonic these dramas are in their ponderous, slow-footed movement! Wagner's sense of the dramatic, however, is too great to allow them to become "stodgy." This music gives us a fine example of the difference in conception which is so apparent in the creations of the minds of those who inhabit the cold northern countries of Europe and those of the hot south. The tremendous methodical evolution of Wagner's "Ring" could never have been conceived by a southern mind. This curious phenomenon—how climatic conditions affect the products of men's minds—is made plain when one attempts to count the number of works of art coming from the south which have any equality for depth of philosophy and solidness, with the works of Shakespeare, Goethe, Bach, Beethoven, and Wagner, taking only the realms of literature and music. The qualities in which southern art excel are sensuousness, colour, and lightness, and, taking these excerpts which I heard as giving a fair estimate of the music of the whole cycle, we shall never find in it the mental concentration which wove together the musical fabric alone of the "Ring."

Not having seen a stage representation, I must accept the current opinion that Wagner is greatest as a musician. At the concerts the music had one's undivided attention, and the web of sound which the orchestra spun, in its texture, weaving, and colour, reminded me of a great, gorgeously-coloured tapestry, depicting the numberless actions, emotions, and thoughts of a story such as that of the northern Saga.

Judging from the directions in the score, his stagecraft seems too far-fetched, and the vast effects which he aims at producing on the stage quite beyond the theatre's range altogether. Also his characters appear often to become merely stage figures. My knowledge of the action of the dramas and of the characters has been obtained wholly through the imagination, not the eye, therefore I have probably escaped the danger of allowing my sight to lead me into believing the characters to be alive, when perhaps they were not. If these works were acted in the ordinary theatre with the spoken word only, I believe most of the characters would never live at all, but would immediately become stage puppets. Imagine the love scene at the end of "Siegfried" being done with the words only. All the subtle emotions would vanish, and Siegfried and Brunnhilde would be objects for ridicule. It is into the music that all the humanity of these lay figures goes, and the life of the whole conception is also there. The music gives life to the characters of the libretto just as the soul gives life to the body.

Not only is the music such an excellent commentary on which is happening on the stage, but we see that Wagner had the gift of creating for us a character or an emotion by a little motive of a few notes. Recall Hunding's theme, which tells us all the characteristics of the man at once, and what he stands for; and that of the woe of the Walsungs, sounding a full note of tragedy. We have seen this gift brought to a still higher stage of development in the works of Strauss. It is not implied that Wagner's genius consisted in the weaving together of "tags"; the themes change in significance constantly throughout.

An interesting question arises as to what constitutes the essential difference between the realism of Strauss and Wagner, that of Wagner being judged in the concert room without any theatrical aids. Without going deeply into it here, the main point seems to be in the fact that the later writer often creates his characters and scenes without ever allowing Strauss, the man, to enter into their make-up. He stands his own personality aside and sees everything with an impartial eye, which leads him often to bother only about external reality. His might be termed "prosaic realism," concerned chiefly with matter and facts (*e.g.*, Till riding into the pots and pans of the market women, and in Quixote—the sheep episode), whilst Wagner's realism is always so embedded in poetry that it might be called a "poetical realism." As an instance of this, the fire-music of the last act of "Walküre" may be taken, where half the realism is lost in being surrounded by Wagner's poetry.

Nietzsche was forcibly recalled to mind in listening to these performances, where he says that Wagner had a great deal of the East in his make-up. One felt the truth of this in the gorgeousness Wagner often gets in his colouring, and in the exotic mystery in such scenes as that in "Siegfried," where Wotan calls up Erda, the All-wise Woman.

Only having heard these few extracts from the works, I am not in a position to go deeply into the psychology of Wagner's characters. One needs to follow the development of them from beginning to end before any definite conclusions can be

drawn. Several interesting thoughts arise, however. As with his realism just mentioned, I feel that Wagner never really forgot himself even when creating a character. Wotan seems to me to be a typical German, often portentous, and the attempt at tremendous dignity for him becomes so hollow. He perhaps gives the best example of the feeling of slow movement which the works have, though really this feeling is bound up within the development of the dramas as a whole. He seems to call for a general slackening of pace whenever he is mentioned.

A similarity in the characterisation of Mime in "Siegfried" and Beckmesser in "Die Meistersingers" seemed to show itself, at any rate in their common sneering underhandedness. I thought there was also an excellent bit of musical psychology in the scene where Brunnhilde changes from a goddess into a human woman, capable of a passionate human love.

And, finally, there is the consideration of Wagner's love-music. It is doubtful whether a lovelier bit of restrained love-music has ever been written than the tune Brunnhilde sings in the last act of "Siegfried," which Wagner also uses in the "Siegfried Idyll." It has become so easy to write love-music of a sort. At other times his music of this type becomes hotly passionate, but even then it is still guided by intellect, and never runs to mad riot.

But in this direction his music has not had a very good influence. There are parts in "Siegfried" which we see are the starting points from which Scriabine has developed so much of his later music, that is sensuous to a degree, and sometimes sensual. Possibly Scriabine's main influence came from "Tristan."

It is difficult perhaps to judge this music of Wagner's fairly, for we are living in the age which has not yet entirely freed itself from what evil influences it has.

LETTER FROM PARIS.

OUR young musicians have produced in recent years many works which have been subtle, delightful, or lively and extremist. They had, however, given us nothing more lucidly daring or more solidly written than Arthur Honegger's "Horatius Triumphant," which Paris has heard, thanks to the skilful care of Serge Koussevitsky, soon after Lausanne, and a few days before London.

"Horatius Triumphant" is a mimed symphony, intended for the theatre, and deriving its dramatic subject from Livy. The musician and his collaborator, the painter Fauconnet, were attracted by the exemplary conciseness of the simple, bare narrative of the Latin historian. Such a choice admirably suited the temperament of Arthur Honegger, who is, of all our composers, the least tainted with false æstheticism and with literature. The ample musical fresco which here furnishes a commentary to the progress of the combat between the Horatii and the Curatii is valuable as much for the beautiful purity of its conception as for its clear and daring realisation, which would occasion surprise on the part of a musician of twenty-nine, did we not already know his score for the "Dit des jeux du Monde," and his Summer Pastoral, the latter a masterpiece of tenderness and of luminous balance.

In "Horatius Triumphant," where is asserted with strength a personality that is completely liberated from the influence of Wagner, Strauss and Debussy, one is impressed with the firmness and purity of the symphonic construction, qualities which are rarely revealed in ballets. The musical progress, diffuse at the beginning, is gradually tightened, leading, through the malediction of Camilla and the final death-blow, to an immense *stretto* that is full of power, although it denies itself all emphasis and all redundance. This robust work is attractive in every sense. The writing maintains in its boldness and in its complexity an indisputable clarity. "Horatius Triumphant" is, as it were, woven of broad and flexible melodies which cross and brush one against another without collision, in the richest and most transparent polyphony imaginable. The instruments of the orchestra, as vehicles of this eloquent polyphony, bring out its super-imposed outlines with a freedom that is great but never obtrusive, for this robust and new music avoids all useless violence, and is too self-confident to attempt to outbid itself. Its novelty consists especially in that it moves upon a rigorously non-tonal plane. This results not from an effort but, one might say, from a need. Here Honegger joyously breaks down the constraint of tonality, having discovered elsewhere the laws of a perfect architectonic unity.

The Académie Nationale du Musique has sumptuously produced Maurice Ravel's "L'Heure Espagnole," the musical comedy of genius which France has long envied England and Belgium. In spite of the vastness of the frame, the skill of the staging and the production effected that not only did "L'Heure Espagnole" not appear out of place upon the stage of the Opéra, but it secured a triumphant success which has all the appearance of being durable. ROLAND-MANUEL.

NOTE.—Meanwhile "Horatius Triumphant" was performed at Ursula Greville's concert at Queen's Hall on Dec. 16th, under the direction of Ernest Ansermet.—ED.

PRINCES THEATRE.

"PINAFORE."

THE revival of "H.M.S. Pinafore" on the 2nd inst. was a joyous affair. Nearly everyone was in tiptop form, and, moreover, there have been introduced several minor details in presentment which space will not permit to describe, but which add very considerably to the production. I have always thought that *Sir Joseph Porter* was Mr. Lytton's best part, though of course far from being the "fattest," and this because it depends upon perfect polish and restrained finish, without the tragic colouring of *Jack Point* or the rough-and-tumble methods of *Ko-Ko*. Mr. Lytton, looking absurdly like a former First Lord, the late Lord Goschen, was simply superb. Mr. Leo Sheffield made a fine *Captain Corcoran*, though a little under-incisive in parts. His singing was really as good as any. Mr. Darrell Fancourt gave another remarkably fine character study as *Dick Deadeye*. I think, however, he might dispense with the horrible business of his left arm—the most effective portrayal of shaking paralysis I have seen on the stage—which smacks rather of Grand Guignol than of the Savoy. Mr. Sydney Granville's light and pleasing voice is not strong enough for the "Englishman" song, but his capital business in this and the rest of *Bill Bobstay's rôle* was excellent. Mr. Robert McQueen as *Bob Becket* sang extremely well in the Trio. Miss Elsie Griffin, as *Josephine,* was in particularly good voice, and her vocalism was admirable throughout, though, for once, her words were not as distinct as they might have been. Mr. Derek Oldham made as good a *Ralph* as it is possible to conceive—what can one say more? The *Buttercup* music does not suit Miss Bertha Lewis as well as that in other of her parts, but she answers well to the captain's description of her. The scene of the Quarterdeck was most effective. By the way, there is the hatchway right enough, but why does not Ralph enter from it?

"Cox and Box" was again introduced as a curtain-raiser, with Messrs. Leo Darnton, Sydney Granville, and Darrell Fancourt as good as ever. G. E. D.

LONDON CONCERTS.

CHELSEA " POPS."

CHELSEA TOWN HALL, *December 29th.*

It was rather heavy fare for a concert between Christmas and New Year's Day, for a body that has been rather too well cared for does not incline one to the higher thought. But Chelsea is nothing if not thorough, and it took the Stravinsky pieces to its bosom without even protesting at the programme note, by our friend Ansermet, which begins by saying that they have no story and then proceeds to relate what they represent. I know what Ansermet means, but for the man in the street it would at other seasons appear contradictory. The Philharmonic String Quartet played the pieces remarkably well. Perhaps it is a kink in my character, but I still find that I have more sympathy with the drunken rustic and with the distressed juggler than with the self-satisfied monks. Frederick Laurence's Sextet is more clever than attractive. I doubt if it is clear even to himself. Without a key to the riddle it became very tiring. Holbrooke's clarinet quintet is one of his most effective chamber works. Now what am I to say about Mozart's? The same? In these the Philharmonics were joined by Mr. Charles Draper.

E. E.

A WITTY RECITAL.

ÆOLIAN HALL, *December 30th.*

We have often heard of talents that recur in the second generation, but seldom of their acquiring a twist in the process. This appears to be what has happened in the case of T. C. Sterndale Bennett, the grandson of a famous Victorian musician. He is a humorist, and spends his wit often upon that particularly wearisome British institution, the drawing-room ballad. He does not need to parody its music. Its original creators have done that for him. Even the words are for the most part only a little more ridiculous than those of the type of song he parodies. But that little is sufficient for risibility. I found myself wishing that other vocal recitals might be as amusing as this one. But it was rather a shock when he caused poor Chaminade to rhyme with neighbours "damnin' 'ard," and further told us the adventures of a missionary at Timbuctoo who was eaten, hat and boots and hymn-book too.

Some good songs were contributed to the programme by George Baker, and Felix Salmond played two groups of 'cello pieces.

E. E.

QUEEN'S HALL SYMPHONY CONCERTS.

QUEEN'S HALL, *December 31st.*

Writing a few days after the event I find, with some surprise, that I have little more to say concerning Volkmar Andreae than that he is a very competent musician. He directs the Zurich Conservatoire, the Zurich Symphony Concerts, and, no doubt, the musical fortunes of German Switzerland. If we may judge by his Miniature Suite, his ideas assume dimensions in proportion with his kingdom, but he knows how to express them. The music is amiably effective, not lacking in orchestral condiments, but neither abounding in food for thought. It suggests that he would do well with a fairy-dance play for a not too sophisticated audience.

Rosenthal's playing of the Schumann concerto was one of my most enjoyable experiences of recent weeks. It was not tremendously poetic, but I have heard enough of that kind of rendering, and I have learned to value the pianistic etching. A pianist who gives you the music perfectly, and leaves you to weave your own imaginings round it, is the man for a mild winter Saturday at Queen's Hall. But I confess that I did not stay for Liszt in E flat. Sir Henry Wood's *pièce de resistance* was that symphony of Dvorák which invites us "From the New World" but not into it.

E. E.

NEWS FROM THE PROVINCES.

BRISTOL.

Now are we given over to the season of pantomime, and the voice of music is hushed in our city, save for a few minor gatherings. Handel's "Messiah" is always in evidence about this time, and among the smaller representations of it, after the big performances of the Bristol Choral Society, comes the rendering at Kingswood Congregational Church, by 120 voices, on December 19th. Singers drawn from the principal church choirs in the district, under the conduct of Mr. H. J. Williams, gave a performance upon which all may be congratulated. Miss Mary Collins, Miss Annette Bidgood (late of D'Oyly Carte Company), Mr. E. J. Preddy, and Mr. H. Spiller were the soloists, with Mr. G. Miall Davis at the organ.

We are looking forward to Renée Chemet and her violin, Pouishnoff, and Dora Labbette in Messrs. Duck, Son and Pinker's third subscription concert on January 11th.

B.

GLASGOW.

The most important items given here recently by the Scottish Orchestra were Strauss's symphonic poem, "Don Juan," and Elgar's Second Symphony, both of which received admirable interpretations under Mr. Landon Ronald. The performances brought out also the full capabilities of the orchestra, which is now playing with splendid verve. Of recent soloists it will be sufficient to name only the young Serbian violinist, Bratza, who was heard in Tchaikovski's Concerto, and Mr. Lionel Tertis, who played Benjamin Dale's "Romance and Finale," a work hardly worthy of the player.

Of the large number of concerts given by local societies, record must be made of the admirable performances by the Bach Choir, under Mr. A. M. Henderson, of two of Bach's Church Cantatas and Purcell's "Te Deum," which was on this occasion given here for the first time. On December 15th Mr. Thorpe Davie's choir carried through a programme composed entirely of works by Coleridge-Taylor, and which included "The Death of Minnehaha" section of "Hiawatha." On December 21st the Amateur Orchestral Society, under Mr. Herbert Carruthers, gave a very efficient rendering of Dvorák's "New World" Symphony and of a number of smaller pieces ranging from Mozart to Glazounov. At this concert a young Glasgow contralto, Miss Elsie Black, evinced qualities of tone and technique likely to carry her far in the musical world.

F. G. S.

LIVERPOOL.

An unfortunate feature of the Welsh Choral Union's "Messiah" on December 17th was the sudden illness of Mr. Ben Davies, who had been seized by hoarseness and was unable to sing after the opening air. The other tenor airs were sung by Miss Stiles-Allen, the soprano soloist. Miss M. Balfour and Mr. Norman Williams were the other principals. The choral performance as a whole hardly reached the Union's standard. Mr. Hopkin Evans conducted.

W. A. R.

MANCHESTER.

A "Russian Evening" constituted the programme of the sixth Hallé concert, with Mr. Alexandre Siloti as solo pianist. His performance of Tchaikovsky's Concerto in B minor was deeply impressive, technically and emotionally. Some Bach items, added as encores, were played with extreme delicacy and tenderness. The orchestra achieved a wonderful success in a well-chosen programme. The balance of purity of the strings in Tchaikovsky's "Elegie" was a feast of loveliness. The overture to "Prince Igor," Balakireff's tone-poem "Russia," and Rimsky-Korsakov's "Scheherazade" were magnificently played and afforded opportunity of hearing some delightful work from "solo" instru-

ments of the various groups. On the following Thursday evening, December 15th, the first appearance locally of Mr. Toscha Seidel was responsible for an immense audience. Mr. Seidel will probably rank ultimately with the finest violinists. In Brahms's Concerto in D his playing was of scintillating beauty: the phrasing and technique without flaw. Esser's arrangement of Bach's Toccata in F for orchestra proved effective. Ravel's "La Valse" received a somewhat mixed reception. If not in its entirety a work of refinement, it has moments of fascination and picturesque orchestration. "Brigg Fair" (Delius) and "Catalonia" (Albeniz) made up an interesting programme.

Two performances of the ever-green "Messiah," under the alert guidance of Mr. Hamilton Harty, brought the first half of the Hallé season to a close. In his reading Mr. Harty was content for the most part to pursue conventional paths. The crowded audiences at these two concerts, the generous support of the public weekly, and the greatly enlarged list of season ticket holders, should combine to make the financial success of the current season assured.

The orchestral concert given at the Houldsworth Hall, on December 22nd, by the students of the School of Music, provided an interesting glimpse of the work of this old-established institution. Despite a few crudities and imperfections, the standard oft-times reached a worthy level of excellence. Mr. Albert J. Cross, the Principal, conducted. The popular Tuesday "Midday" is appealing for more financial support so that it may continue its good work—particularly on behalf of chamber music. A heavy loss is also reported by the Sunday League organisation, and unless the city authorities gracefully allow a change of locale the series may perforce be abandoned. Meanwhile, four more concerts are announced. D.

NORWICH.

The municipal concerts for 1921 proved so successful that an extra concert was provided on December 10th, 1921, when the orchestra played the pick of its season's repertoire, ranging from Suppé to Moussorgsky, and Mr. Edmund Weeks, A.R.C.M., provided ample evidence, in solos by Pechotsch and Lowndes, of his ability to hold his own against all violinists introduced at present. Miss April Pendarvis and Mr. Sydney Coltham delighted everyone with familiar vocal numbers; the latter, so well known through the gramophone medium, scoring an especial success.

The series of concerts is to be resumed on January 21st, when the Festival Chorus will be heard in Stanford's "Revenge."

The Philharmonic Society provided a most enjoyable Christmas recital in the Cathedral on December 29th, 1921, consisting of organ solos by Mr. Sydney H. Nicholson, organist of Westminster Abbey, supplemented by violin solos by M. André Mangeot, and the Cathedral Choir, heard to fine advantage in a contrasted selection of Christmas carols. G. H.

WALES.

A foreword on the condition of musical affairs in Wales may not be inopportune on the commencement of Notes from the Principality in this journal. Musicians here have long been subjected to harsh criticisms. Some of these were justified; but it is to be feared that the most well-intentioned of them only aroused resentment, instead of having the desired effect. When one begins to make excuses there is obviously something wrong. Our chief complaint is a general lack of facilities for advancement in nearly all directions. Many of our difficulties are common to other provincial areas; but some are peculiar and especially acute. We have, for instance, no national orchestra. So far as South Wales is concerned there is no permanent orchestra of any standing. Had we the best orchestra in the world there is no hall suitable for performances. Thus choral societies who might otherwise give first-rate presentations are dependent on "scratch" players. Yet, in spite of these well-nigh insurmountable difficulties, there is a strong undercurrent of enthusiasm for progress, and the activities of musicians throughout the Principality are more constant than they appear to be from the publicity they receive.

That is the point I wish to emphasise. This matter of publicity might be made an important factor in stimulating progress by broadening interests and exciting the spirit of emulation. At present the daily Press of Wales—including the two leading organs published at Cardiff—is most inadequately informed of the musical doings of the people for which it caters. When the results of their painstaking efforts are ignored musicians are apt to blame the newspapers—or their representatives, few of whom have the opportunity, even if they have the inclination, to attend concerts. No, the fault lies largely with the musicians themselves. Impresarios who bring international celebrities from London advertise their recitals for months ahead; local organisations arranging concerts rarely seek this aid, and frequently do not so much as send even an intimation to the newspaper offices. These local societies rely too much on their patrons and subscribers, who buy tickets for the concerts and—many of them—stay away, probably because they have not remembered the date and have not had it constantly impressed upon them. I attended the last concert of the Cardiff Musical Society, when really good performances of works by Elgar, Coleridge-Taylor, and Dr A. Herbert Brewer were given to a half-empty hall; not long before there was not a seat to be obtained for the Kreisler recital. The daily newspapers of Wales are most generous in affording space to national or local effort, and welcome any good contributions that come their way. Local concert promoters should realise that better co-ordination and co-operation with the Press would be of inestimable benefit to themselves and others, and I am making a personal appeal to my musical acquaintances so that this column shall be well informed as to the actual doings of the Principality.

Paramount among the difficulties indicated is the comparative neglect of instrumental music. Even now, votaries of the art of choral singing—the great pride of Wales—do not realise how they are handicapped in this respect. Only recently the Penarth Choral Society, a young organisation which had begun well with glees and part-songs, attempted Mendelssohn's "Hymn of Praise" without an orchestra—from all I hear, with lamentable results. I have long been agitating—not entirely without effect—for a wider musical culture, particularly on the instrumental side, and for the establishment of a permanent national orchestra. The latter movement has been taken up by the Welsh National Council of Music, and a scheme is ready to be launched when the time is opportune for a financial appeal. In the meantime Dr. Walford Davies, the director, is proceeding on sound educational lines with chamber music and lectures in the schools. Much good work leading towards the same ultimate goal is also being done by other individuals, such as the Sunday orchestral concerts conducted at Cardiff by Mr. Arthur Angle and Mr. Garforth Mortimer. The latter's programme on January 1st included "Pomp and Circumstance" (Elgar), "Mignon" overture (Ambroise Thomas), Rhapsody Hongroise, No. 2 (Liszt), and the French Suite "Mimes et Ballerines" of Razigade.

Mention of the "Hymn of Praise" reminds me that Treorky Choral Society included the work in a miniature festival of three concerts, the "Messiah" and Mackenzie's "The Rose of Sharon" being also performed. The critic who attended drew contrasts unflattering to Penarth; and the interpretation of Handel seems to have been so wonderful that at the "Amen" chorus the conductor burst into tears. Members of his choir also wept, and the emotional scene culminated in a repetition of the finale. H. N.

LETTER FROM VIENNA.

THE Swedish conductor Nilius Grevilius, from the Stockholm Opera, gave with the Philharmonic Orchestra a concert at which he performed a symphony by Hugo Alfvén. This is a work written with great technical care and excellently orchestrated, which is based upon a programme: the love-story of a young man and a maiden, for whose characterisation the composer introduces a soprano and a tenor voice singing behind the stage. The conductor and the composer have come to Vienna for a lengthy stay in order to study our musical life.

On three evenings Dirk Schäfer, from Amsterdam, played classical and romantic music. This was the first opportunity of hearing in Vienna this distinguished pianist, who is also an enthusiastic protagonist of modern music, and was the first to play Schönberg's piano pieces in Holland. Dirk Schäfer also participated in one of the concerts of the Hochschule, which are specially arranged, at very cheap prices, for professors of the University and for students. This is an institution which has attained remarkable results, and which, in my opinion, should be imitated in other cities where the middle-class cannot afford the cost of ordinary concerts. The best artists, and only the best, have accorded their collaboration without payment, and the concert agents place the halls at their disposal at cost price. Tickets are sold only to members of the high schools on proof of identity. Besides these there exist similar organisations for the trade unions, for whom performances are also given at the theatres.

The pianist Alexander Borowski, from Moscow, gave several concerts in association with the 'cellist Belousoff, and recently played at the Tonkünstlerverein Prokovieff's "Visions Fugitives" and "Sarcasmes," several poems by Scriabin, and Medtner's "Legends."

A concert of quite special character was given by Mayo Wadler. This young American violinist had furnished at his first concert proof of his great talent in his performance of Ildebrando Pizzetti's violin sonata. At his second concert he gave Paolo Litta's chamber work for violin, piano, triangle, and dancer, entitled "La Déesse Nue." I find the music not strong enough, and, in particular, not sufficiently definite in rhythm to constitute the basis of a solo dance to a composition of extended dimensions, although the dancer, Mila Cirul, a graceful Russian, did all that was possible to give animation to the dance. But the idea in itself proved to be highly original and effective.

The days of the great art of *bel canto* are over, at least with us. Yet we have just had the opportunity of hearing two very exceptional artists, Maria Ivogün, of the Munich Opera, and Helge Lindberg. Maria Ivogün has a marvellous high coloratura soprano voice that seems eminently predestined for Mozart. Here her greatest success was as Zerbinetta in Richard Strauss's "Ariadne." Helge Lindberg is a master of breath-technique, an athlete who sings. His baritone voice has not the softness of the Italians, but the peculiar *timbre* that has been observed in all Finnish singers. He sings especially Handel and Bach with perfect mastery, and has a manner of singing "unromantically" that is especially suited to compositions following the very newest tendency.

In conclusion should be mentioned the two concerts conducted by Furtwängler, at which he performed Bruckner's Eighth Symphony, Glazounov's Violin Concerto, with Alma Moodie as soloist, and, as a novelty, Hausegger's "Aufklänge." The "Aufklänge" are variations upon a children's song, adroitly written but not very interesting, and typical of what we regard as *Kapellmeistermusik*. Further to be mentioned are concerts by the Rosé Quartet; violin recitals by Alma Moodie with the distinguished young pianist Eduard Erdmann; and a piano recital by Paul Weingarten, who played pieces by Bartók.

I think that, on reading the above compilation, we may be inclined to ask whether Vienna possesses any composers of her own. It is, in fact, remarkable that of the many, young or old, radical or conservative, none is represented just now by performances in Vienna. But . . . wait and see!

EGON WELLESZ.

LETTER FROM DENMARK.

THE conductor of the Danish Philharmonic Society is an energetic man. At the third concert of the Society the programme consisted entirely of modern works, which were all novelties in Copenhagen. If there was not the same sensation as at the last, which, with Arnold Schonberg's compositions represented the extreme left wing of progress, the interest was not less, especially as we were introduced to works from England, whose musical development we have not of late years had much occasion to follow. The first item of the programme was Elgar's "In Memoriam: In the South, Concert Overture, Op. 50." Probably the greater part of the audience heard this Elgar work for the first time. So far as I know neither "The Light of Life" nor the great orchestral trilogy has ever been performed here. Had Klenau been able to produce one of the choral works, Elgar might have been placed more centrally as a composer. But the Philharmonic Society, not being a pronounced choral union, the above-named orchestral composition was chosen. In all respects the work is worth hearing. It is cast in the best classical mould; its *motifs* are clearly defined, and its concise outlines are never obscured by superfluous instrumentation or lost in a super-abundance of orchestral colour. One feels that the composer never sought the external effects of the elegant surface but essentially abides by the clean lines of the great choral works.

The second great English work was Frederick Delius's "Appalachia Variations." Till the present day Delius has been little more than a name to Copenhagen musical audiences. Over a year ago the writer tried to draw the attention of his countrymen to the opera "Fennimore and Gerda," the words of which Delius has taken from the great Danish poet, T. B. Jacobsen's novel "Niels Lyhne." It was indicated how natural it would be to perform this prominent work at our royal opera, a suggestion which, till now, has—alas!—been fruitless. Instead of this Klenau chose an earlier work, the "Variations on an old American slave tune," which shows the composer both as a lover of nature and a humorist, and—last, but not least—a superior orchestral colourist of a fine taste and judgment. Also the choral arrangement in the final apotheosis displays the firm, unswerving hand of the master. Only in the great length of the work is felt the rather uncritical self-engrossment of youth.

Between these two main pillars of the programme was a Danish part consisting of three songs with orchestra. The first two, Ebbe Hamerik's "Summer" and Harold Agersnap's "The Quiet Town," were both rather immature attempts of very youthful composers; the first, however, giving evidence of unquestionable talent. The third was the song-cycle of the conductor, Paul Klenau's "Gespräche mit dem Tod,' an exceedingly interesting work, bearing equal testimony to its composer's earnest pursuit of high aims, and to his considerable power as an orchestral colourist. Paul Wiedemann sang the three songs artistically, and he, as well as the composer-conductor, was warmly appreciated by the audience. The whole of this concert does the Philharmonic Society, and most especially Paul Klenau, its capable leader, much credit.

FRITZ CROME.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

CRIPPLEGATE THEATRE, *December 16th.*

The Motor Union Operatic Society, which gave performances of "The Gondoliers" during the week ending December 17th, is a comparatively new organisation, but it obviously possesses latent talent, which further experience will fructify.

By far the best performance was that of Jack Stewart as *Don Alhambra.* Except that his pronunciation was by no means impeccable, his was a very sound piece of work. Next to him, the *Duchess* of Dorothy Winch was perhaps the most praiseworthy. Her voice, though small, is well modulated, and she played with dignity and humour, and danced the gavotte beautifully. But why did she sing about her *absolute* defiance? As the two Gondoliers, Charles Brebner showed promise of future excellence as *Marco,* while James Jewell was a very good *Giuseppe,* his work in the "King" song being highly effective. Frederick Verity was rather an irritatingly restless *Duke,* and much of his work was too hurried, though he made good in the gavotte *scena.* Leslie Bazeley displayed a nice but uncontrolled voice as *Luiz,* and got it and his words well over the footlights.

The best singing came from Beatrice Fothergill as *Gianetta,* although, with a limited compass, she shied at the high notes. She played the part with a good deal more humour than Gianettas usually do. Mabel Fairy, not strong vocally, acted with sprightliness as *Tessa,* while Florence Giles was acceptable as *Casilda.* Jessie Piper, in the small part of *Fiametta,* did sufficiently well to justify her promotion next time.

The chorus sang well and, if I may be allowed to mention it, a better-looking set of contadine I have not seen for many a day. The work went smoothly, but a great deal of the correct "business" was missing. Both *Cachucha* and *Gavotte* were well done. The various loving couples were decidedly stand-offish, and seemed imbued with Patience's dictum, "Advance at your peril." It may be embarrassing for young people of both sexes to meet in business the next day after a show, but they should remember that it is a strict canon of dramatic art that the most ardent love-making on the stage is never misinterpreted off it.

I am afraid I cannot congratulate the orchestra. Some fearful and wonderful tempi were adopted; the attack was uncertain and the lead unauthoritative; the doublebass was tuned out of accord with the rest of the instruments; and the absence of violas and horns resulted in a long series of cadential common chords *minus* their thirds. A strong leaven of professional talent should be secured on future occasions. G. E. D.

WIMBLEDON, *December 16th.*

Owing to the pre-Christmas rush of operatic performances I was unable at short notice to attend the performance of "The Gondoliers" by the Wimbledon and District O.S. at the Baths Hall on December 16th, but the following criticism has been contributed from a trustworthy and independent source.

The Society must be congratulated on a very good all-round performance. The chorus singing was above the average of operatic societies and more in the manner of a good choral society, and for this praise must be given to the musical director, Philip Cardew. The stage work, for which Thomas J. Lamb was responsible, was also worthy of equally high praise, but would have been even more effective had the area of the stage been more in accord with the number of performers engaged. The two contadine *Gianetta* and *Tessa* had sparkling exponents in Kitty Spearing and Neville Garton, both of whom played and sang in a delightful manner, and to the former additional praise must be given, as she undertook the *rôle* at only three days' notice. Edward Buddle as *Marco* and Arthur Lewis as *Giuseppe* made artistic and manly gondoliers, and in their concerted numbers with the two ladies maintained an excellent balance of tone. An outstanding feature was the performance of *Don Alhambra* by C. Winter-Coppin, whose clear enunciation, finished style, and pleasing voice would have satisfied the most captious. The *Duke* was in the experienced hands of Thos. J. Lamb, who made his points well and who received much assistance from Doris Darnell, who played the *Duchess* in a suitably dignified manner. As *Casilda* Winifred Standage made a big impression, and her singing in the duets with *Luiz,* adequately rendered by Percy Milledge, reached almost professional heights. The small part of *Inez* was well sung by Mary Stone, who possesses a fine contralto voice, and should do well in a more important *rôle.* The performers received great assistance from the orchestra, who were well balanced in brass and wind, and who responded to the *bâton* of their conductor in a splendid manner.

PONTYPOOL, *December 17th.*

A notable revival of comic opera is taking place in Wales, and one of the youngest Societies, the Cymric O.S., gave some pleasing performances of "Dogs of Devon" on December 15th, 16th, and 17th at Pontypool. This Society, formed in January 1921, is under the Presidency of Dr. Walford Davies, Director of the National Council for Music in Wales, and after the first performance the President expressed admiration of the Society's efforts, and encouraged the members to go forward in their work. "Dogs of Devon" bristles with sparkling dialogue and melodious music, and, being located in the days of Good Queen Bess, contains many patriotic numbers. *Drake,* in the hands of W. Gane, made more of a dignified courtier than a swashbuckling sea captain, but he did extremely well in his song to the *Queen* in the Wagnerian manner, although a more varied modulation and clearer enunciation would have improved his rendering. As *Don Bernardino,* the Spanish Ambassador, O. Gane played in a spirited manner, his accent being well affected, and he received good support from H. Shipley as his fellow conspirator, *Sir Wilfred Leigh.* "*Mine Host*" *Noah Fleming* was well portrayed by W. Cornfield, who proved himself one of the best actors in the cast, for, in addition, he undertook the part of *Dr. Dee,* the magician, with equally good effect. As the hero, *Captain Hugh Fleming,* W. Williams lacked the necessary temperament, but must be praised for his singing which was very pleasing. The music allotted to *Dolores* was sung with feeling and tenderness by N. Gough, whose voice blended admirably with that of her lover, *Hugh Fleming.* Two good character studies were given by R. Ivory as a typical *Towncrier* and by W. G. Davies as the local *Mayor,* but the latter came perilously near buffoonery at times. A majestic and queenly *Elizabeth* was presented by L. M. Davies, but one missed the touch of hauteur and dignity in the vocal numbers. As *Dame Margery,* the innkeeper's wife, W. Trenchard was good, but could have appeared more matronly to advantage. The choruses were well rendered, and the gallant band of *Seadogs,* led by their *Captain* (E. Waring), proved themselves dare-devils by sea and land. In its initial excursion into stage work the Society owes much to its coach, Mr. R. Stephen, M.A., also to the musical director, Mr. D. Roberts, L.T.S.C., who conducted with care and discretion. The orchestra were not satisfying, as they lacked the necessary precision for this class of work, and were obviously in need of more rehearsals. JACQUES.

STANLEY HALL, NORWOOD, *December 17th.*

" The King of Cadonia," presented by the Nondescript O.S. at Norwood on December 17th, is described as a " play with music," and is rather a curious *pot pourri* containing, as it does, a sprinkle of comic opera, a suggestion of musical comedy, and a dash of melodrama. The weight of the work is thrown upon the principals, and the Nondescripts rose nobly to the occasion. Mrs. Scott Turner was a delightful *Princess,* singing brilliantly and playing with confidence, charm and commendable clarity of diction. As *Alexis, the King of Cadonia,* C. P. Ranger put in a quiet but effective piece of work, singing pleasingly and playing in an easy manner, although at times somewhat too " easy." The unconvincing part of *General Bonski* was sustained with considerable ability by W. H. G. Bishop, while the melodramatic *Laborde*—with an excellent " make-up "—was made a consistent villain by S. Ferguson. *Laski,* the dashing young Lieutenant, was presented in an alert and pleasing manner by D. H. King, while D. G. Cunningham as *Bran* was good and droll in his rendering, but a little more power in his speaking voice would have been an advantage. Herbert Strudwick distinctly scored as the much harassed *Duke of Alasia.* His performance was easy, experienced, and genuinely funny, full of up to date quips, while, in addition, he proved himself an agile dancer. The lugubrious *Panix* was rendered in a sufficiently melancholy manner by W. A. Dye. The *Duchess,* whose sole mission in life seems to be to wander " on " and then wander " off," was in the safe hands of Cissie Hood, who did all that could be done with the part. Mrs. D. Lee Smith as *Malitza* made a vivacious waiting-maid, playing briskly and dancing lightly. Her " Disguises " duet with the *Duke* was decidedly one of the hits of the evening. A dainty *Stephanie* was forthcoming in M. Wanostrocht, and her four companion ladies-in-waiting were noteworthy for their finished work. Gladys Groom's dance in Act 2 won hearty and deserved applause. The orchestra, under the direction of Edward M. Phillips, played excellently, if at times too boisterously, while the general production was in the hands of Arthur C. Chapman. The stage picture in the somewhat unusual " finale " must be specially mentioned as an excellent piece of work. G. R.

AMATEUR PLAYERS' CLUB.

This recently formed social rendezvous for all interested in amateur dramatic and operatic work is forging ahead so rapidly that it held its first annual general meeting on December 29th, after having been in existence for only two months. The business was purely formal, but an almost uncomfortably crowded room bore testimony to the keen interest taken in the Club. The Chairman, Sydney Wallace, presented the report of the Council on the work achieved, and also the balance-sheet, both of which, being satisfactory, were unanimously approved. The officers of the club, together with the Council, were re-elected for another year. The hon. secretary, C. W. Worger, appealed for more members in order that the club might be able to carry out its complete programme in a speedy manner. The club's premises at 28, Buckingham Palace Road, S.W., are so excellently contrived and artistically decorated that amateurs must be indeed hard to please if they are not satisfied.

Readers of the old *Musical News* will learn with regret of the death of Mrs. B. F. Wyatt-Smith, who, writing under the familiar initials of W. S., was for many years one of its chief London concert representatives. Mrs. Wyatt-Smith was a fine pianist, an excellent teacher, a most capable critic, and a lady of great charm. Great sympathy will be extended to her widower on the loss he has sustained of one whom, in the official notification of her death, he has touchingly described as " a real pal for forty-three years." G. E. D.

NOTES AND NEWS OF THE DAY.

On Sunday evening, January 1st, at the Institute, Golders Green, Mr. William Platt, well-known to musicians as the author of " Child-Music," gave a lecture entitled " Music : What is it? " The lecturer began by contrasting the simplicity and naturalness of the bird's song and of folk-tunes with the extreme elaboration of the modern orchestral compositions. What is the central core of music, the germ latent in both extremes? He maintained that absolute sincerity of emotional utterance was the first essential, without which nothing is real. The lecturer played, as illustrations, (1) some child-tunes invented and crooned by children aged two and three ; (2) some music by Gluck, that supreme master of the simple essential ; (3) four of his own recent short compositions, the origin and shaping of which he briefly explained. The audience was very enthusiastic throughout.

The King's Concert for Patients was held in the Islington Victoria Ward of the Royal Northern Hospital (formerly the Great Northern Hospital) on Tuesday afternoon, January 3rd, at five p.m. Among those who had kindly consented to take part in the programme, which had been arranged by Mrs. Dornton Brown, Chairman of the Dramatists Board of the Lyceum Club, were Misses Nora Creina, Elsie Cross, and Corinne Coomber, Messrs. Ellis and Tellis, Dean and Roberts, Bert Lupeen, Silverstone, Billy Hale, Horace Ainsley, and Sam Richards.

The Philharmonic String Quartette are continuing their series of Chamber Music Concerts, known as the " Chelsea Pops.," at the Chelsea Town Hall. Their next concert on January 12th includes works by Schubert, Scott, and Schönberg. They are doing excellent work in trying to popularise contemporary music while not neglecting the classics.

Miss Betty Goodman announces a piano recital of Pictures in Music at the Steinway Hall on Tuesday, January 24th, at 2.30. Children will love the idea of the Butterflies of Coleridge-Taylor hovering round Ernest Farrar's Pierrot, and there is no end to the fanciful tale one could weave round her charmingly constructed programme.

We learn with regret that, owing to lack of support, Mr. Edward Clark is forced to discontinue his concerts at Hammersmith. They were a splendid idea, and we may be sure that as soon as conditions are better, and there is more money to be spent, he will carry on his pioneer work of good orchestral concerts outside the West End area.

M. Mischa Leon, with Mr. Harold Craxton, provided the music at the third People's Concert at Nottingham, and his selection of twenty pieces covered a wide field of compositions. Divided into three sections—French, English, and Scandinavian—they were interpreted with unfailing sympathy, and displayed the versatility at the singers' command. Mr. Craxton gave his own arrangement of four harpsichord and virginal music by Byrd, Purcell, and Arne, which he explained were not often chosen for the concert platform, because of the little scope they give for the popular demand of technique and, therefore, non-encoring pieces. They were treated in a most delicate manner and were attractive. In the Chopin items played later Mr. Craxton may not have been so fiery as other pianists, but he produced a beautiful singing quality of tone. The song accompaniments were also finely played by Mr. Craxton.

MUSIC AND THE FILMS.

ASSOCIATE OR ACCESSORY?

WHEN I was imbibing technical wisdom from one of the foremost practitioners of theatrical art, I was given two maxims of the utmost value not only for the stage, but also for the cinema. One was that there is no such thing as a detail, and the other that whatever you notice is probably wrong. In other words, everything associated with a production is important, and if one thing attracts more than its share of attention it is either wrong in itself or out of proportion to the whole. The position of music in the cinema bears this out. It has hitherto been regarded as an accessory, and treated accordingly, with the worst possible results. But if, on the other hand, it attracts special attention to itself the probabilities are, either that it is inappropriate to its situation, or that its interest is disproportionate, with equally unsatisfactory effect. I am leaving out of account the frequent experience of its attracting attention by its very badness. The ideal accompaniment to a film is one that leaves you blissfully unconscious of it, because its excellence consisted in that it fitted the film like a glove. To fulfil that ideal it must be not an accessory but an integral portion of the whole. It must be good music, but its goodness must consist in the perfect, though unobtrusive, support it gives to the picture. From that point of view a very fine performance of a classical symphony, and a tawdry one of a few popular jingles, are almost equally wrong, because one cannot fail to be conscious of them. But I admit that there are extenuating circumstances for the former.

Musical directors in picture-houses are in a position of great difficulty, which is likely to grow worse before it grows better, as it must do in the end. Far too much is left to their discretion. To do artistically what is expected of them under present conditions would involve producing at least two works of art every week of the year. That being impossible, they do the best they can, and the more competent of them succeed in satisfying the not very high standard of their employers and their audiences, which has the effect in the long run of blunting their own artistic sense. When those whom they serve declare themselves satisfied, it is an obvious temptation for them to consider that sufficient, even when, in their own minds, they may be fully aware that, artistically speaking, the result is contemptible. That is a constant danger wherever musicians are judged by a lower standard than their own.

The form it takes in the cinema is that producers and exhibitors regard music superficially and ignore its subtle effect. They may distinguish good from bad, or the obviously appropriate from the obviously unsuitable, but they do not realise that, although he would be unable to tell you why, the ordinary non-musical patron of the cinema enjoys himself more, and comes away less fatigued when the music has been artistically right, than when it has been arbitrarily selected in a hurry on Monday morning. The imagination is being appealed to simultaneously through the two channels of the eye and the ear. The nature of the appeal may be noble or trivial, tragic or humorous, but whatever it is, it must be unanimous. Even when the audience is unconscious of it, any contradiction of spirit, mood, speed, or rhythm is disturbing. The most obvious example is, of course, that of marching or dancing against the rhythm of the music, which makes it more tiring to watch on the screen than when the two impressions are synchronised. Of that the audience is usually conscious, but it is unconsciously affected by hundreds of discrepancies of this kind which escape the notice of producers and exhibitors, because they have never thought much about them, and their musical director, to whom they leave such matters, has not the time to put them right with a change of programme twice a week, even when he is enough of an artist to be ready to give himself so much trouble.

The urgency of the problem is developing more rapidly than its realisation by those concerned. Despite the appearance of great activity the cinema is, in fact, languishing. It is experiencing a difficulty in maintaining the hold it secured on the popular imagination in its earlier days. Audiences are becoming critical, and they are showing a distinct tendency to diminish. One of the reasons is the monotony of the routine which film producers have created for themselves, and to which so many of them have become slaves. But another is the tendency to leave the film to take care of itself, once it is upon the screen, instead of giving concentrated study to everything that can conduce to enhance its effect. Here the music is of the utmost importance. In fact, it is scarcely an exaggeration to say that the retrieving of neglected opportunities in the cinema world rests very largely with the musician, preferably in association with the producer, but, failing that, in close collaboration with the exhibitor. But if the musician is to rise to the occasion he must regard his task in this direction from a new angle. The cinema musician of the future will not be the mere salaried hack that the present conditions have tended to make him. He must become a conscientious and constructive artist, bringing to his task as much concentrated care and as much technical resource as the producer himself. And he must be treated accordingly, that is to say, as a collaborator, not a servant.

Speculation as to the prospects of music in association with the cinema is becoming general among musical writers. In the Christmas issue of *The Outlook*, Mr. H. E. Wortham took "A Music Film-Drama" as his subject, and discoursed upon the orchestral accompaniment to "The Three Musketeers," as given at Covent Garden. He pleads for a musical synopsis. "When one has had this familiar theme and that familiar theme brought up in what seems an unending melodic procession, the musical retina becomes blurred." But what about the original film-symphonies we are promised? Will the cinema attendant offer each patron an "analytical programme," price one shilling? Surely the music, as in opera or ballet, should speak for itself.

Mr. Eugene Goossens, who conducts every Sunday evening at Covent Garden, had an article in the *Daily Mail* of January 5th, in which he defends the association of the best music with the cinema, which, apparently, one of his musical friends had regarded as "a risky business." It is amusing to note that this friend is a good musician who "patronises the movies in secret," as if to do so were a secret vice! But Goossens "dealt faithfully" with him and also with "those precious people who, on the slightest provocation, burst into arid eloquence on the intellectual appreciation of music. The argument is in safe hands.

Meanwhile the Editor, having an hour to spare, wandered into a cinema this week, presumably while the orchestra was having its tea, and had the experience of listening to the tired lady pianist, of vague tastes and still vaguer accomplishments, whose reign he believed was over, at least in the West End. There is plenty for advocates of improvement to do!

E. E.

Educational and Choral Pages

Conducted by John Graham.

Scotland Yet.

"Scotland will come into its own musically," says Mr. John Cullen, in the *Scottish Educational Journal*, "only when the best music becomes the national and everyday recreation of the common people as participants, vocal and instrumental, and not as listeners merely." An excellent start, but the article from which I have quoted is much longer than any article in this paper, and I cannot deal with its contentious points here. Nothing but good can come from placing the responsibility for the teaching of sight-reading upon the class teacher. Can it be done? Mr. Cullen says: "It was fortunate for the country musically when, during the 'sixties and 'seventies of last century, the schools adopted the Tonic Sol-fa notation, for in those days the conditions were not suitable for the successful establishment of the staff notation." Are they suitable now? Mr. Cullen accepts national failure as a fact, quoting the recent memorial to the English Board of Education, which called attention to "the general, continuous, and rapid decline in sight-reading ability during the last twenty years, and that, if matters continue as at present, sight-singing in the elementary school will become extinct." If teachers were asked to begin teaching staff notation in the infants' school would the decline be arrested? Possibly much could be done if such teachers were qualified to teach any musical notation whatever. The root of the trouble has been traced to the ignorance of most training college students in regard to any musical notation. In that case the easiest course must be pursued. Tonic Sol-fa, it is agreed on all sides, can be put into the hands of the average, and, indeed, almost any, teacher. By its aid the sight-singing vehicle can be lifted out of the deep rut into which it has fallen. The effect of the pressure put upon teachers to adopt staff notation was quickly seen when music was made optional for student-teachers. They have mostly avoided music ever since. The training college student should be allowed an option of notations, but should not be excused from attendance at music classes without adequate reason. Scotland, as Mr. Cullen says, must come into its own musically, and other Britishers should make the same claim for their children, but Mr. Cullen's way of setting to work is the way that is leading to the extinction of sight-singing.

Folk-Song on Trial.

An attraction to me during the festive season was the announcement of a selection from a repertoire of old folk-songs sung by Muriel George and Ernest Butcher at the Coliseum. The stage accessories, the refined dressing and the grand pianoforte accompaniment "set" the turn in the most favourable light for its environment. But I liked better the earlier stage presentations in London theatres years ago, where verisimilitude, local dialect, cottage background, village inn, and other actualities were attempted. My ideal in these respects was formed by the original "Songs of the West" company. They appeared, however, many years before folk-song had become a cult, and they did not have much encouragement. Rarely since that time have I witnessed a show which gave sufficient prominence to the rusticity and romance which are innate in folk-song. It is a great advantage to have the old songs presented attractively to the masses who attend music halls. Ernest Butcher, I hope, will continue his "turn" for many a year, and his clear voice and diction are suited excellently for public demonstration of the fine qualities of folk-song. I wish he had more faith in genuine folk-songs and would not interpolate so many old music-hall ditties and duets. It may be true that humour is not a strong enough feature of folk-songs and that music-hall audiences want primarily to be amused. Entertainment is not the first thing thought of by members of the Folk-Song Society. Preservation of relics has been its first law. But museum-like hoarding has had a good innings. The aim should now be to set everybody singing the songs which the old folks at home bequeathed to us. Singers like Ernest Butcher and Muriel George are missionaries to mature manhood quite as important as teachers are to children in schools; indeed, the adolescent are incapable of immediate appreciation of the bulk of folk-songs which deal with the most beautiful of life's experiences.

MUSIC TEACHING OF INFANTS.

SELDOM have school teachers had an opportunity of attending a vacation course wholly devoted to lectures and demonstrations of music teaching of very young children. Mrs. J. Murray MacBain is one of the few experts who have specialised in such courses. For a number of years past her classes of infants demonstrated for others and more recently her own lectures have been much in demand in London, St. Andrews, Chichester, Edinburgh, Tottenham and elsewhere. During the present New Year holidays she attracted about 200 teachers from

all parts to a course which was held in the Connaught Rooms, Great Queen Street, London, W.C. Her addresses were models of clear language and graduated arrangement, always having the right word and a quick touch. When her babies' class appeared, they were at once in the hands of a magician. She inspired every movement, and every moment was a happy one.

Dr. John E. Borland, musical adviser to the London County Council Schools, gave an address introductory to the first lesson. He referred to the revival in real musical teaching in academies in music which had taken place during the past fifteen years or so. They were now awake to the need of ear-training, which was previously almost non-existent, and this awakening had come about largely through the influence of the elementary school, where there had always been something of the sort. Nowadays we had a more advanced and more artistic form of teaching owing to the joining of these two forces. A better foundation to the music teaching in the academies resulted from the attention now paid to ear-training. The academies were still experiencing difficulty in such teaching. Too many students went to the academies without being prepared in childhood, and it was very difficult to give efficient ear-training after about the age of eighteen. It was of the utmost importance to start early in the ordinary schools, and there lay the foundations upon which any kind of music teaching could be built. The trouble was that there were so many subjects in schools and so many branches even in the one subject of music. Practical folks had proved that it was possible to give attention to all the branches, if only there was no waste of time. The waste in the past consisted in isolating classes and not having a continuous system throughout the school. It was often found that young children were doing work quite as advanced as the older children in the same school. Many other gaps had occurred, and the impression had been given that the subject was difficult and complex. In practice it was found that voice-training, ear-training, notation work, and a considerable amount of the appreciation of music could be successfully worked into the school course. There were a great number of teachers who took that broad view. The need for individual work was also being brought home. It was possible to have a class singing efficiently at sight to all appearances while the real work was being done by five or six of its members. Play-ways of musical training, such as Mrs. MacBain proposed to present, secured that the individuals were taking their fair share of work.

Similar courses in all the subjects in the school curriculum are being organised in turn by the *Teachers' World*. The present course comprised six lectures daily, illustrated by different classes of children whose ages ranged from five to nine years. An extra demonstration was given at Gravel Lane School, Houndsditch, by two classes, concluding with a short selection from "Midsummer Night's Dream."

A great advantage was the issue of the programme each day, giving titles, composers and publishers of the selections, and in the case of voice exercises, the printed examples were distributed. By these means, note-taking was reduced to a minimum, and the enjoyment of the students was complete. Prominent in the illustrations were ear-training for rhythm and notation, nursery rhymes, singing games, rhythmic movements, dance studies and expressive gestures. The modulator, blackboard and gramophone were constantly in request. Folk-songs, national songs, and the simpler classics were introduced with pianoforte accompaniment for marching, dancing and games. Teachers were invited to illustrate the foundational work of eurhythmics by stepping note-values. Creative efforts were encouraged in the children. Melody was studied, its rise and fall, balance, climax, and movement towards finality. The ear-training devices also included observation of pitch, rhythm and quality, including first ideas of harmony.

In some introductory remarks, Mrs. MacBain impressed teachers with the need of dealing with babies with love and understanding. Quoting from Mrs. Curwen's "Psychology Applied to Music Teaching," she said: "Most of the honest, that is unmalicious, misunderstandings of life are the result of failing to make allowances for the background in the mind of another." Mrs. MacBain did not profess to teach "new methods," however alluring that title might be made by organisers. Music, she showed, was allied to practically every subject in the curriculum. And every subject, and every aspect of every subject, could have its foundation in the infants' school, without an undue multiplicity of subjects. Music she treated as a triple alliance of art, science and religion. The finding of a play-way in education was the way of growth. The children's kingdom was somewhere near the edge of the rainbow. A new child on coming to school was almost inarticulate. But music became a language to it if the right attitude was adopted by the teacher. Personification was one of the child's first impulses ("Let's pretend," it said), and that was applied in many ways: one tune, for example, went to sleep, another marched, or played hop, skip and jump. Persons were found in the syllables on the modulator, and thus, instead of being an uninteresting diagram, the modulator became a picture. All children were interested in movement: the play of animals, the flight of birds, the fall of snowflakes, etc. Rhythmic movements set their little feet dancing round the bandsmen, or playing at soldiers march-

ing, or mother rocking and swaying the baby. These scraps from basketfuls of suggestions set the class of teachers on the Froebellian path to new stimuli in their daily contact with young life. J. G.

MUSICAL TEAM-WORK.

COMING straight from a meeting where Sir Robert Baden Powell was pointing out the advantages of team-work for boy scouts, Dr. Walford Davies had a text ready for his address to the Girls' School Music Union at University College, Gower Street. Music, he said, was extraordinarily well adapted to team-work. A well-sung house quartet was more impressive than a well-pulled eight on the river or a finely pulled-off match on the field. The first claim for the place of music in schools must be given to its naturalness. Music was also expressively powerful and, at the same time, was impressively beautiful; it was a positive and constant barometer of one's feelings as they arose. Compare the ease with which a picture could be viewed all at once with the difficulty of aural observation—a crotchet at a time. Another fact was that a parent who sought music lessons for a child merely meant lessons on the piano, but the piano was no more music than the typewriter was literature. It was difficult to get the piano out of the way. Amongst so much singing nowadays it was hard to hear the music for the singing, just as Beethoven could not be heard for the playing. The hero could not be picked out from the background. (Example, a schoolgirl playing the opening of the Moonlight Sonata.)

An outstanding fact was that the pianola and the gramophone had arrived. They were epoch-making. It was absurd that there should not be a gramophone in every school. An expensive one, though a beautiful piece of furniture, might rattle; a cheaper one might be good. Nasal, cat-like sounds from some instruments might be heard, or horrible caricatures of things that were already bad. In a school soft needles might be preferred.

Scholars might be placed in three divisions :—(1) The rank and file who could shout the chorus of a song. A song-book giving plenty of such choruses was needed. (2) A less numerous class would learn to read at sight, perhaps ten per cent. of the whole. (3) About one in a hundred would have a gift for the pianoforte. What policy should be pursued in a school? Dr. Walford Davies would have (1) a daily sing. The whole school would assemble for a minimum of ten minutes. (2) On one day a week the ten minutes sing should be expanded into a forty minutes' concert. Scholars abhorred a vacuum; fill it. A committee of children would run the concerts. One form might be set against another in different weeks. (3) He would not teach children to read music. Let them catch it like the mumps or the measles. Dr. Cooke once said, " My boys teach each other," and that was literally true at the Temple Church, where the choir boys never had a lesson in reading music, yet they could get up the " St. Matthew Passion " in a week. Children in schools should each have a book of hundreds of songs put in their hands. If the Sol-fa was printed in the book, well and good. If the Staff also, that was better. He did not take sides between the notations. There was no fight between them. For hundreds of years they had been side by side. Let the dead bury their dead. Use both notations.

Children were crying out for the real thing. Look out for abounding vitality, perfect unanimity in tone and tune. Dr. Davies described a school where an impromptu concert took place within two hours. Concert-giving should pass into the being of the school. Part-singing caused a difficulty. Hymn-tunes in four parts, badly spelt, reached him by post from remote places. Melody was a totally different thing. It was an easy matter in schools to have new tunes produced by the children every week. Above all, the spirit of the song-time should be that of a cross-country run. Take the children in a race through a great deal of music. Children adored movement. Music was an exercise of skill of the finest kind, and they enjoyed the stirring life of it. Finally, in reply to questions, Dr. Walford Davies demurred to the suggestion that the Temple choir boys were specially gifted, or that the Welsh people amongst whom he worked were unusually musical, although he gave instances of their intuition and power of part-singing, which had been typical of them and of Yorkshire and " its borders " hereditarily since the twelfth century, as Giraldus Cambrensis showed.

J. G.

SCHOOL MUSIC IDEALS.

A CONFERENCE of the Girls' School Music Union held at University College, Gower Street, opened with a general discussion. Mr. R. O. Beechcroft presided. Miss Home (hon. secretary) directed the thoughts of members to several topics: What are our ideals; what must be our compromises; which side in music study was most important to develop for the average pupil? Should it be musical appreciation classwork or individual work? And what size of class; what time for lessons; what age to start?

Dr. Emily Daymond thought that nothing could take the place of self-expression, which was cultivated in solo work. The development of the pupil's intelligence was important. She would not decry appreciation, but she had known classes that cultivated it at the expense of other studies. There should be no hostility between the different subjects in a school. Compromises should not go so far as to be always giving way in one's own subject.

Miss Elsa Froebel would develop the creative side and let children make their own music.

The Chairman thought that the word appreciation in its proper interpretation was sometimes overlooked. It meant appraisement, or valuation of worth. Some children hated the appreciation class, and called it " abomination class." We would be on the wrong track if we put everything into appreciation and nothing into accomplishment.

Another speaker agreed about the tendency to overdo appreciation classes. Children in England, whatever might be the case elsewhere, did not like to be told always to admire works. Folk-songs and the great classics were self-evident in their beauty. Where appreciation was given undue attention there was less general excellence in actual performance by the pupils. It had also been put into pupils' heads that they should compose, but if Nature did not compel them to do so, it would be best to leave composition alone. Amateur compositions were too numerous.

Miss Home agreed that hot-house care was unnecessary. A child could no more help doing and giving out than a hen could help laying eggs.

Mr. Forbes Milne spoke of bad teaching of musical appreciation. Individual pianoforte and singing teaching left many children out of reach of music. A singing class might be the finest appreciation class in the school, and those who learnt solo-singing might make the most rapid progress in the appreciation class. Every child ought to be brought within the influence of music.

One difficulty that the Chairman pointed out was that all private lessons in music involved the payment of extra school fees. Certainly such instruction should be helpful in the appreciation of music.

Another speaker considered that the first introduction to music should be through Tonic Sol-fa, and she obtained the best results by its aid. Competition amongst the children in a school also did good, and appreciation classes were also helpful. J. G.

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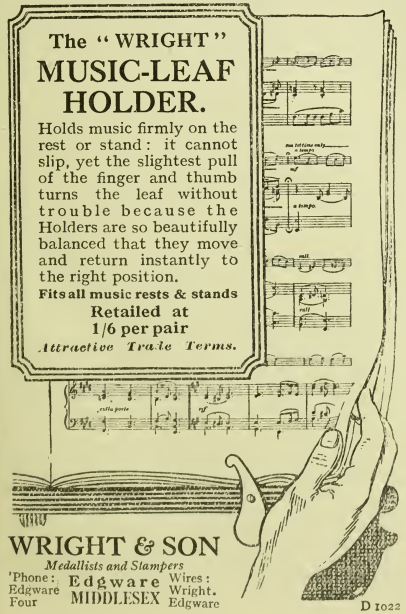

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DIPLOMA.

I am desirous of obtaining a musical diploma. At the present time I am an amateur pianoforte player of moderate ability, and think that in the near future a musical diploma may serve me a useful purpose. Which one, in your estimation, carries the most weight?—GAP.

If you have not prepared for any examinations, take the Advanced Grade of the Associated Board. If successful, you could take it as an indication of further success in the L.R.A.M. or A.R.C.M. examinations.

POSTAL AND AURAL PRACTICE.

(1) *I am told that I can, at adult age, learn to play well in a year's course by correspondence, if I practise half an hour daily, and play ordinary music. I can afford a postal course but not private lessons. Is such a course suitable in my case? If not,* (2) *can you recommend any book from which it is possible to learn to play the piano?* (3) *As I have no piano, can you recommend any piano practice rooms (London, W.), and say what are the charges for the use of the rooms?*—ABSOLUTE BEGINNER.

(1) There is no royal road in the pursuit of art. You must go through the mill. Your first step should be to learn how to listen to music, or, in other words, to enter into some form of ear training. Your playing power would become infinitely more easy if you adopted this course. But you must not expect a great deal in a year! Music is worth all the trouble that it takes to learn something of it, but it would be unkind to prophesy the coming of real power in so short a time. (2) You cannot learn a musical instrument from a book. Even if you succeeded to a large extent, it would take you four times as long. (3) The charge is from 1s. 6d. or 1s. 9d. per hour. Look at the advertisements in the musical papers.

PIANOFORTE DUETS.

My friend and I, both fairly good players, would be glad if you would recommend a few pianoforte duets, not too difficult, which would be suitable for a concert where popular rather than classical music would be preferred.—VEEBEE.

Try Dvorák's Slavonic Dances, two books, and Brahms's Hungarian Dances, also two books. Jensen's Wedding Music (Augener) would give pleasure, and one or two of the numbers of York Bowen's Suite.

A REGISTRATION TEST.

I am a registered teacher (registered since 1920). I read on the last page of the "Conditions of Registration," Official Statement: "The method of testing the teacher's work, whether by examination of pupils, or by official inspection, will receive attention." Does it mean that we teachers, who were registered before the alterations of 1921 and onwards, will be obliged to send our pupils for examination by the Council, or, we may have official inspectors come to us (private teachers) to inspect our teaching? Surely the fact of being admitted to registration ought to exempt us from either of the above-mentioned possibilities.—TEACHER.

We believe that the words are not intended to be retrospective.

TELLING THE EXAMINERS.

I have a pupil entering for Intermediate Local Centre Examination (Associated Board) in March. She is 14 years of age, but can only with difficulty play an octave, therefore a full chord is an impossibility; also in many places in pieces (List C) where notes have to be sustained whilst playing others, her stretch is quite inadequate, and the use of sustaining pedal is not always suitable. Should I notify the fact on her form of entry, or send a message in to the examiners at the time of examination? They should certainly know of a candidate's physical inability, or marks would be deducted for carelessness. Would you suggest alteration of chords which present difficulties?—L.R.A.M.

It is evident that there must be cases of abnormal smallness of hand, but the obvious answer to your point is that some of the most delightful of players have had very small hands. Are you certain that your student is using the benefits obtained from an intelligent application of the lateral and rotary principles? We should not alter chords. The mere fact that a chord has to be broken to some extent in the act of execution will serve to draw the examiner's attention to the apparent disability.

ANSWERS IN BRIEF.

ORGANIST.—You should advertise your want in our columns. Can you offer to become an organ pupil or deputy? Otherwise the use of an organ for private practice in London is not readily given.

F. N.—(1) Male altos are able to take the contralto part in church, but we do not favour your idea of giving this part to a male alto in secular duets written for two sopranos. It is largely a matter of difficulty of blend, but in addition the change of sex creates a masquerade effect. This is more pronounced in duet than in chorus. (2) You mention a two-part song of Mendelssohn. Although written for two sopranos, this may be sung by T. Bar, or A. Bar, but adaptation to the compass of the voices is usually required.

I. P. (Watford).—"La Cigale" is not being performed by any operatic society in London during the present season. For any provincial productions you might apply to the publishers, Messrs. Ascherberg, Hopwood and Crew.

PUPIL.—You have scored a published copyright work in a different way from the original publication. As we have said already, you must obtain permission from the publishers before performing or copying out or publishing your arrangement. You have read part (No. 2) of our previous reply and have ignored the other part (No. 1), which was quite definite on the point.

F. F.—We would not fix wires above the stage in your school. A great many would be required to make the tone resonant; far too many to be worth while. If the curtains obstruct the tone, remove the curtains. Can you put them behind the singers in a sloping fashion?

Musical News and Herald

Edited by Edwin Evans

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Neglected Composers.

By THE EDITOR.

THE wide publicity which *The Daily Mail* has given this week to the legitimate grievances of Dame Ethel Smyth has once more drawn attention to the niggardly number of performances which fall to the lot of even our most gifted composers. Though it is, perhaps, natural that she should attribute the neglect of her own works to sex prejudice, I am inclined to think that she exaggerates the influence of that factor in the musical world of to-day. I should be surprised if considerations of that kind weighed with those conductors who have not performed her works when they might have done. She quotes the instance of Miss Dorothy Howell, of whose works, as of her own, only Sir Henry Wood and Mr. Dan Godfrey, among conductors now active, have given performances. But in the case of Miss Howell's symphonic poem, "Lamia," we had, reproduced on a small scale, and with a work less able to stand it, a phenomenon that occurred some years ago with Sir Edward Elgar's first symphony. The undeserved neglect which afterwards befell that noble work was undoubtedly due in large measure to the number of performances it had in too rapid succession. The public was generous with its acclamations, but it was not prepared for the consequences, and, as in less idealistic spheres of life, the very exuberance of the boom contributed to prepare the reactionary slump. In the same way, on a smaller scale, too much was made at the beginning of "Lamia," and its composer has suffered the inevitable penalty. If the element of sex had any influence at all in the matter, it operated entirely in Miss Howell's favour. She owes to it the number of performances that were given in rapid succession of "Lamia," which was disproportionate on any other ground, for it would be easy to enumerate a dozen works of greater interest which have had no more than one performance apiece, their composers lacking the element of personal romance which emanated from the appearance on the platform of this prepossessing and gifted young lady. So much for sex prejudice.

There is another factor, however, which, at least in this country, has operated against Dame Ethel Smyth's opportunities in the concert-room. It is that, however diversified the list of her works may be, the very mention of her name calls to mind the operatic composer. *The Daily Mail* describes her as the composer, chiefly, of four operas and a mass, and points out that, since provincial festivals had been brought into the discussion, these works, which are considered to be her best, are not suited for performance in an English cathedral, which happens to be quite true. The works by which she is best known in the concert-room belong to her operas. I have often wondered why vocal excerpts are not given as well as overtures or preludes, but for that Dame Ethel Smyth must blame, not conductors, but singers. There is a portion of the second act of "The Boatswain's Mate" that would make a very effective vocal piece in a symphonic programme, and I do not think that conductors would reject it if the singers engaged made the suggestion at the right time. But even then Dame Ethel Smyth would still suffer from all the disadvantages of a specialised reputation. These disadvantages exist everywhere. In France, for example, Paul Dukas has complained bitterly that, having acquired fame with a humorous composition, "L'Apprenti Sorcier," all his serious work before and since has suffered from an inclination to regard the latter as a departure from his real bent. But perhaps these disadvantages are more pronounced in England, where the specialist is commonly regarded as

having no right to be versatile. I discovered it myself during a period of the war when, not having yet found the job that awaited me, and there being little demand for musical criticism, I endeavoured to apply whatever proficiency I possess as a writer, in other than musical directions, and found that, precisely because I was credited with some knowledge of music, I had to contend with an initial assumption that I was probably wallowing in abject ignorance of all else. I remember quoting at the time an anecdote of Jerome K. Jerome, who, having written a tragic story concerning a woman who was crushed to death by a python, was told by a friend that he was not half so funny as usual. There is no getting away from it. When people have once made up their minds what you are, they regard it as not " playing the game " for you to be anything else, and they have made up their minds that Dame Ethel Smyth is a composer of operas. So far as this country is concerned, it is most unfortunate for her, because we lack the operatic habit. It is also unfortunate for us, for we miss not only the operas which she has contributed to the stage, but also those which other composers would contribute if given the opportunity.

Another aspect of this question was touched upon in the discussion by a composer who said, " We are nearly all in the same boat, even some of us who have aimed more particularly at English musical conditions than Dr. Smyth." The fact of the matter is that the number of composers in our midst whose works are worthy of performance has in recent years grown out of all proportion to the programme-space available for them. Dame Ethel Smyth is a gifted composer, but she is one among many. The problem is one of overcoming, not so much prejudice, as the laws of arithmetic. Its factors are numerical. Take the number of symphony concerts given in London every year. Multiply it by the average number of works performed at each of them. Deduct in the first place the claims of the past. I happen to be of those who consider these claims to be somewhat overstated in the allotment of our programmes, but that is a matter of opinion upon which, in these difficult times, the box-office view has to be taken into serious consideration. Then deduct a certain amount of space for the works of living composers on the Continent of proved attractive power, adding thereto a very moderate allowance for the proportion of first performances necessary to keep us abreast of the world-wide development of music. It will be found that the margin then remaining is barely sufficient for a proportionate representation of English music in the bulk, and totally inadequate to provide opportunities for our composers individually. Bluntly, there is not enough to go round. Somebody must go short. Dame Ethel Smyth makes the mistake of speaking as if she were the only victim. She has suffered neglect, but so have many others, and, without embarking upon invidious comparisons, I think I may say that the claims of some of them for redress of their grievances are as well founded as hers. There is scarcely a composer in this country whose works are performed as often as they should be. Elgar is given in spasms. If he receives justice in one year he is mulcted for it in the next. Delius has had a similar experience, and finds himself at present in the background for no reason that anybody can discover. Holbrooke is having a " run " this season, and, for the first time in his career, Holst has attracted the public attention that was long overdue. Vaughan Williams had to wait many years for a second performance of his " London Symphony."

Yet these are counted among the fortunate. There are others whose names scarcely appear once in two or three years among the orchestral announcements for London, and again others who have the mortification of discovering that their works are considered worthy of a first, but not of a second performance. There are at the present moment several important compositions which have had more performances in America than in the country of their origin. When an interesting work is given there, other orchestras endeavour to strike the iron while it is hot. That is the immense advantage of decentralisation, which we shall never reap until orchestral concerts are given as frequently in our larger provincial cities as they are in the many centres from New England to California. Until that desirable state of things is brought about the problem must inevitably remain an arithmetical one. There is room for so many works in our programmes, and we have at least four or five times as many to include in them. I can see no immediate remedy. Even if conductors were urged to exercise a more fastidious discrimination and exclude from their programmes all works not likely to prove of lasting interest, there would be the danger of stifling the effort of that interesting figure in musical life, the young composer who is winning his spurs. He might be left to the care of the Patron's Fund, with its admirable institution of public orchestral rehearsals, but the encouragement he receives in that quarter, valuable as it is, can never supplant that which he derives from occasional confrontation with a symphony concert audience. Still, the claims of apprentices come forward for consideration after those of masters, and not concurrently with them. It is the claims of those who have proved their mastery that are at present inadequately met, but, after taking a rapid survey of recent prospectuses of the Royal Philharmonic Society, the London Symphony Orchestra, the Goossens Con-

certs, and the revised one of the Queen's Hall Symphony Concerts, not to speak of those which Mr. Boult is giving at Mile End, I find it difficult to believe in the active survival among conductors of any of the stupid prejudices of the past, whether founded upon sex, nationality or youth. Their only superstition is a pathetic belief that a special virtue appertains to first performances, and their only bias is in favour of making both ends meet, if under present conditions, such a miracle is possible. For the rest the problem remains one of numbers.

COMMENTS OF THE WEEK.

A New Orchestra.

In view of the difficulties of the orchestral situation there can be no more encouraging news than that which indicates a strong local initiative. Some day, no doubt, every large city will maintain its own orchestra. Under post-war conditions that seems a far-off prospect, but that is only one reason the more for welcoming every step in that direction. The latest is the formation of a Bristol Symphony Orchestra under the auspices of Messrs. Duck, Son, and Pinker. Considering the size and population of Bristol, there would seem to be no reason why this enterprising venture should not be crowned with complete success. Unfortunately, we know only too well that the task of piloting it to that end will be an arduous and possibly a thankless one. It is not active opposition that has to be overcome. There would be a certain zest in that. It is the half-supercilious, half-sceptical apathy of a provincial city. Therefore, good musical folk of Bristol, arise in your numbers and prove that one city, at least, is free from it!

A Lively Corpse.

How ready some people are to believe that their dislike is fatal—that if they say they will have none of a certain thing it must necessarily wilt away and perish of inanition! Last summer we were given that elegant analogy of a chicken making one or two feeble runs round the yard after its head had been cut off. At the end of the year the customary retrospective articles, of which quite a valuable collection lies before us, furnished ample evidence of this amiable trait in human nature. The only intriguing feature about them was that the excesses were almost entirely on one side—the conservative. There were progressive articles which modestly included some more or less "advanced" works among the events of the year, but they held the scales almost as evenly as if their writers were afflicted with the cross-bench mind. The conservatives, on the other hand, were so sure of themselves that they indulged in various kinds of funeral orations over the corpse of "ultra-modern" music, that being the name by which they designate all contemporary effort with which they are not in sympathy. We are told that the revolutionaries —whoever they may be—have shot their bolt, that Stravinsky, who began with "Fireworks," has finished with a damp squib, that futurism is a thing of the past, and so on and so on. Apart from Van Gogh's oft-quoted saying that in art there are revolutionaries and there are plagiarists, but no others, we confess that we like it to be so. We would rather have the conservatives, than ourselves, disobeying the wise saw which advises us not to prophesy unless we know. For our part we cannot read the future. We can only hazard an opinion that, though public and critics alike have been known to look backwards over their shoulders, the living creative art of music has never done so in all its history. And for an alleged corpse its demonstrations of liveliness are somewhat remarkable just now. It will survive all attempts to kill it with mouth or pen. But one cannot prevent the wish of those whom it incommodes from becoming father to their exultant thought.

For and Against English Musicians.

This is the title of a carefully balanced article by Francis Toye in *The Saturday Review*. Its one weakness is that it deals only with performers, and is therefore an incomplete survey of the subject. Mr. Toye finds that the English artist, as compared with the foreigner of equal attainments, is handicapped in two ways—by journalistic custom and by public prejudice. By the former he means a state of affairs to which we have often referred in these columns, more than once in a leading article. "Old-established tradition, accompanied by a conviction, right or wrong, of greater public interest, have led newspapers to attach more importance to the doings of foreign musicians than to our own. . . . As a practical journalist I cannot sufficiently emphasise the importance of this distinction. It is far greater than the public or even most musicians realise. Press agents understand it well enough, and, quite rightly, push their advantage to the utmost, with the result that the publicity obtained by the foreign artist is appreciably more valuable than that at the disposal of the Englishman." Quite so. We have incessantly belaboured the point. But is it not really incidental to that second handicap indicated by Mr. Toye? Editors and sub-editors are, after all, members of that same naïve, untutored public that is ever ready to believe Boblinski of Przemysl to be a better musician than Smith of Hammersmith—that, as Mr. Toye puts it, "God has bestowed on all foreigners (except Americans)

a capacity for music superior to that found among the English, in return for the monopoly by the latter of all the more solid virtues, whether social, political, or domestic." It is a prejudice, as hardy as it is stupid. Among us it was a sapling in the eighteenth century, grew to an upas-tree in the nineteenth, and has so far resisted the axe of the twentieth-century woodman, though in the last few years he has succeeded in making an incision deep enough to bring it toppling down in time. But even when that desirable event happens we doubt whether Fleet Street, where tradition is all-powerful, will regard it as possessing "news-value."

Comparative Attainments.

In the same article a comparison is made between the average performer in this country and on the Continent, to the disadvantage of the former. It is admitted that we have certain musicians of a very high order whose gifts our public do not sufficiently recognise, but it is suggested that our average standard is considerably lower than in other countries. Superficially there is some foundation for this. If the concerts of a London season were analysed, as are the results of an examination, it would probably happen that the foreign average of marks would be higher than that given to the native performer. But is not that solely because the concert-platform is open to the competent and the incompetent alike, with the result that we are flooded with indifferent native performers, whereas the foreigners who come to us represent the result of a preliminary weeding-out? Especially to-day is this the case. Owing to the rate of exchange it is an exceedingly costly venture for any Continental musician to give a concert in London. If the money is derived from his professional activities, it argues that he enjoys a fame above the ordinary in his own country. Of course, the source of the money may be non-professional, but we do not think that this factor is proportionately strong enough to vitiate the average. This applies to London, and although Mr. Toye is a travelled critic he is probably influenced by his London impressions. But, bad as our average is, we believe that it is no worse than elsewhere. In all countries the child of doting parents who have spent money on her training is permitted to coax a little more from them for a public appearance. Every musical city is afflicted with its due proportion of immature performers with inordinate ambitions, and of wealthy incompetents who can afford to pay for the glamour of the platform. It is a universal evil. They creep in everywhere, even into the programmes of the most honoured institutions, few of whom can afford the luxury of refusing a little discreet assistance offered behind the scenes. The Paris average is as bad as ours, and perhaps even worse. If some other cities appear to make a better show from this distance, it is chiefly because we are not told of their failures, but only of their successes. Everywhere in the world there are too many concerts. We are heavily afflicted, but not more so than our Continental rivals.

Fifty Years of the Ballet.

It is not too late to offer congratulations to Maestro Cavaliere Enrico Cecchetti, the sprightly veteran who has been a popular figure ever since the Russian ballet first came to London. Even then he was no stranger, for he appeared at the Empire Theatre as long ago as 1888, and before that in 1885, at the old Her Majesty's Theatre. He takes us straight back to Carlo Blasis and the great Milanese tradition which became in time the foundation of the great art that has come to us from Russia. Nearly all the great dancers of to-day—Pavlova, Karsavina, Lopokova, Trefilova, and so on—are his pupils. It is not surprising that the ovation which greeted the fiftieth anniversary of his first public appearance became a demonstration of the warm affection in which he is held to-day. But perhaps the most remarkable thing about his personality as an artist is that, whilst remaining throughout his whole career a staunch upholder of the highest technical standard, he was never rebellious against innovation. As the ballet developed he advanced with it. When "Petruska" represented an extreme point of modernity, he became one of its best performers. When Massine's choregraphy held the stage he played the part of the *Marquis di Luca* as no other dancer could have played it. He has never been found lagging in the rear. His mental youth has been as striking as its physical equivalent. He is still nimble of mind as well as of body—an inspiring example to other artists, and not only those of the ballet. It has been his good fortune to postpone, perhaps even to escape, that fatal day when receptivity retires into a crab-like shell.

A Lord Avebury of the Piano.

Wishing to obtain hints as to the composition of a musical library for ocean-going steamers, the *Liverpool Journal of Commerce* has interviewed Mr. Mark Hambourg and obtained from him a list corresponding more or less to Lord Avebury's "Hundred Best Books," except that, whereas the average reader seldom reads the latter, most pianists make constant companions of

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IMPROMPTUS AND ÉTUDES.
By EDMOND X. KAPP.

Next week we shall include "Sir Landon Ronald," reprinted from "Personalities."

Mr. Kapp desired to attend Dr. Strauss's concert to make a study of him on our behalf. We regret to say Dr. Strauss's agent has refused him tickets.

(*No. 2.*) *Busoni playing Beethoven with his hands and face.*

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the volumes and pieces which figure in Mr. Hambourg's list. It is, in fact, a list such as almost any pianist might have compiled, though, of course, it contains a few pieces belonging specially to Mr. Hambourg's repertoire. As with Lord Avebury, the modern section is the weakest and the least representative. Who wants to hear, for instance, Pabst's tawdry paraphrase on themes from "Eugene Onegin"? Against that there is no mention of a modern classic such as Albeniz's "Iberia." Three living English composers are represented—Arnold Bax, Cyril Scott, and Percy Grainger. There are others who are at least as deserving as Francis Poulenc, whose "Suite" is included. It is in this section obviously that Mr. Hambourg has relied mostly upon his own programmes. But to tabulate the best piano music of the past thirty or forty years would be an exceedingly difficult undertaking, to be approached with much wariness. There is much that is of greater musical than pianistic interest, and much of which the contrary could be said. The ideal list would comprise only those works fulfilling both requisites. The idea is, however, fascinating. Should our readers evince sufficient interest we might be tempted to enlarge upon it.

Next week's issue will contain an important article by the Editor dealing with organisation among musicians. The need for, and the activities of the various bodies will be discussed, and the question raised as to whether they could not extend their work in further directions.

SARASATE.

YEARS have now passed since Pablo de Sarasate called upon me. He was youthful and fresh-looking as the spring, and already a celebrity, though a dawning moustache had just begun to appear. He had been good enough to ask me, in the most casual way imaginable, to write a concerto for him. Greatly flattered and delighted at the request, I gave him a promise, and kept my word with the Concerto in A Major, to which —I do not know why—the German title of "Concertstück" has been given. Subsequently I wrote for him a Rondo Capriccioso in the Spanish style, and later on, the Concerto in B Minor. During the composition of this concerto he gave me valuable advice, to which is certainly due the considerable degree of favour it has met with on the part of violinists themselves.

Those who were in the habit of attending my Monday musical *soirées* have not forgotten the brilliant effect produced by my illustrious friend. This was so markedly the case that for several years afterwards no violinist could be prevailed upon to perform at my house, so terrified were they at the idea of inviting comparison. Nor did he shine by reason of his talent alone, but also because of his intellect and the inexhaustible animation of his conversation, which was invariably interesting and suggestive.

By playing my compositions throughout the world on his magic instrument, Pablo de Sarasate has done me the greatest possible service, and I am pleased to have the opportunity of paying him publicly the tribute of my admiration and gratitude, and of a friendship which follows him beyond the tomb.

CAMILLE SAINT-SAENS.

(*Authorised translation by Fred Rothwell.*)

HANS HUBER.

A telegram recently received tells of the death of Hans Huber, the famous Swiss composer.

Hans Huber died at Lucano, where he had retired on account of his health, in his 69th year. He is considered the most representative of Swiss composers and has written a good number of interesting works of all kinds. For a long time he was Director of the Basle Conservatoire. He first became famous by the music he wrote for the Basle Festspiel of 1891, for which he was rewarded by being made doctor *honoris causa* of Basle University. He also wrote the music for a second Festspiel in 1901, but his really great works consist of the eight symphonies which he has composed during the last forty years. The Tell Symphony, the Boecklin Symphony, his Heroic Symphony and his Seventh in A Major are not only the most characteristic amongst them but are, moreover, considered to express most distinctly the genuine Swiss character of their creator. They all prove him a master of a very rich, often subtle, often humorous, always interesting musical imagination —a great romantic! Some of his symphonies have been played with great success in Germany too. They have, of course, all been produced in the big musical centres of Switzerland. His Eighth Symphony was performed for the first time only a few months ago in Basle. Hans Huber also wrote not less than five operas, amongst which "Simplicius" and "Die Schöne Beiinda" were the most successful. Of late he took more and more to religious composition. He recently wrote three Masses, an oratorio, and was preparing another oratorio called "Mors et Vita" when he died on Christmas evening.

Hans Huber was an exceedingly interesting man, of a powerful temperament and a very hard working disposition. His death is a serious loss to the musical life of Switzerland, as he has raised it to a standard hitherto unknown.

TRINITY COLLEGE OF MUSIC.

The following are the successful candidates for Scholarships tenable for one year—except where otherwise stated—for which an open competition was held recently. The Examiners were: Sir Frederick Bridge, Dr. C. W. Pearce, M.A., and Dr. E. F. Horner:—Pianoforte: Helen Angela Horgan, Fred Maybank, Goldie Rosenway, Norman W. G. Tucker. Singing: Annie Cross (two terms), Ivy May Joynson, Alexandrina M. Stringer. Violin: Frank E. I. Bilbe, Eric Cecil Coleridge, Leon Kitchenoff, Dorothy F. Sexton (one term). Viola: Winifred T. Stiles. Violoncello: Alec Compinsky, Reginald F. J. Kilbey, Gastone Marinari, Maurice Zimbler. Clarinet: George William Batchelor (one term). The following are highly commended:—Doris M. Clarke, Edith M. Coates.

First performances of new works by two English composers are a feature of the Royal Philharmonic Society's concert on the 26th inst., *i.e.*, Vaughan Williams' Pastoral Symphony (vocalist, Miss Doris Tomkins) and Bainton's Concerto Fantasia. Adrian Boult will conduct.

SONGS OF THE SOUTHERN SEA.

By MALCOLM MACKENZIE.

GEORGE CALDERON was killed at Gallipoli in 1915. To his friends it was inevitable that despite his years and indifferent health he should find his way into the firing line. Mr. Bradby, a life-long friend, has written of Calderon that he belonged to the type to whom life is neither a holiday nor an opportunity for acquiring comfort, but a great adventure. In the Middle Ages he would have been a Crusader, in the Renaissance, when learning was adventure, he would have been a scholar, and when he vanished in the smoke of battle we knew that his heart was satisfied, for he had at last found the Great Cause for which a paladin can fight and die.

It is to Katherine Calderon that we are indebted for the truly wonderful work, "Tahiti." She has compiled a volume from the manuscripts which had to be laid aside by her husband in the cause of Armageddon. The notes she had to deal with were impressions of Tahiti by a traveller who had shared the life of the islanders, watched them with sympathy, listened to their songs and tales, and made friends with them.

To those of us who are interested in music his Songs of the Southern Seas are brimful of romance. The Tahitians, he tells us, were not an easy-going lotus-eating race. When the White Man came and the girls swam off in shoals and decked them with flowers, like the rest of the islanders, they gave them what they had to give.

The palm-fringed islands were a favourite theme for the artists of our grandmothers' days; but their soft vignettes do not render the character of the Southern Seas. The beauty of the South Seas is not a *beauté de keepsake;* it was not all honeyed; there was a sharp flavour in it. Nature is bountiful in Tahiti, but she is still Nature, benign, but inflexible, and her character is reflected in her children.

"Their songs are shrill and wailing; their perfumes have a strong, sour, memorable severity in them. There is a certain good-natured fierceness in their pleasure."

"One nation cannot easily understand the poetry of another, because the poetry is in the mind and not in the verse; we can master the verse, but if we have not the right mind we cannot hear the music. It is like sitting and watching the fingers of a master on the keyboard of an organ whose pipes are out of earshot; skilful man can imagine a new flesh for the skeleton of his harmonies, but he cannot divine the native sound of them."

Calderon tells how he rejoiced in the tropical vegetation. . . . "One does not," he relates, "get this vivid brilliancy without paying for it in the loss of other qualities; for though tropical beauty strikes, as it were, deeper notes than we are accustomed to in our Northern music, like a tune played on a longer keyboard, yet it is a very plain and artless tune; it lacks those delicate shades and chromatic nuances which our Northern beauty crowds into its more limited range." Writing of Marae, a Polynesian maid, Calderon says: "I asked her what they do of an evening. She said: 'One evening we sing; another we go to bed.'"

Before Calderon left the Island of Illusions he tells how suddenly there burst upon his ears the sound of music, of trumpets, trombones, and drums, and voices singing. He tells of dances, laughing and cheering, and singing "Horue, Horue."

He tells of girls bursting into the room of the cinematograph, hung about with roses and other flowers. "Tupuna tried to make me drink beer from her glass, and said 'Tu fait ton chichi.' Another girl appropriated me, danced me round, led me to a seat, and decorated me with all the flowers she was wearing herself. It was pandemonium, and I soon fled."

As Calderon's ship glides away a little group of the folk of Tahiti is left on the wharf—weeping.

THE YOUNGEST GENERATION IN GERMAN MUSIC.

By DR. HUGO LEICHTENTRITT, BERLIN.

I HAVE been asked to give to the English readers of this periodical a critical estimate of the doings of the younger progressive generation of musicians in Germany. The more closely, however, I approach my subject, the more evident becomes the fact to myself that a precise answer to the question is impossible at the present time. Though I have been watching the development of modern music for more than twenty years in Berlin, a centre better adapted formerly for such observations than any other city, conditions since the war have changed so radically that at present, Germany, in spite of its astonishing musical activity, is turned somewhat into the background as regards the production of modern art. We know too little of what the other countries have achieved these last years, because we hardly ever see scores of new foreign music. We cannot any more afford to buy them, and our only chance of knowing modern foreign music consists in concerts given by foreigners financially more fortunate than ourselves offering the new works of their countries. Thus we lately heard some Scandinavian concerts and a Spanish orchestral concert, but no English or French programme of new orchestral works has so far been offered. But even as regards the German productions we are hopelessly ignorant. With the exception of some celebrities like Richard Strauss and, in a lesser degree, Schönberg and three or four fortunate younger musicians, no serious composer in Germany can expect to see his works in print. Orchestral concerts with manuscript works have become, like printing, such an expensive affair that they are practically out of the question. Very much the same deplorable state of affairs reigns in opera. The consequence is that only a small portion of that which is actually produced becomes known, and the best talents are condemned to writing merely for their own edification, with the vague hope that some miracle will turn up some day to help them to be placed in the light of publicity. Considering these circumstances, whatever I have to say regarding new German music is to be received with considerable reserve. I can only speak of what chance has brought to my knowledge, and the most valuable compositions may perhaps be hidden in some obscure desk.

Another difficulty arises in the definition of German music. The Austrian, especially the Viennese musicians, emphatically claim their art to be German. Would we exclude the Austrians, German music would be deprived of its best part. Similarly the case stands with the former Russian subjects from the Baltic provinces, who are German by blood and language and who have saved themselves to Berlin out of the turbulent conditions of their native country. Berlin has again become a centre, a place of refuge for numerous artists from Russia, and Hungarians, many of whom are quickly and intentionally acclimatising themselves. Thus Erwin Lendvai, Hungarian by birth and education, is really more a German composer than Hungarian, owing to the fact that his artistic interests centre more and more in German song and poetry, and that he is trying to inaugurate a new manner of outspoken German art. Especially his compositions for chorus, female voices, male chorus and mixed chorus open new possibilities. I cite here his picturesque choral suite, "Nippon," and his magnificent cycle for male chorus, "Flammen."

If we glance over the entire field of the modern movement in German music the acting partners of the game would have to be distributed somewhat as follows: Vienna is leading, possessed of Schönberg and his school and Erich W. Korngold. Since Franz Schreker from Vienna has been made director of the Berlin national "Hochschule für Musik" there has been, however, a remarkable emigration of Austrian talent (Austrian in the broadest older sense, including Hungarian and Bohemian artists) to Berlin, and at present the young Schreker school embracing Viennese, German, Bohemian, Polish musicians is busily active in Berlin and gradually gaining influence throughout Germany. Berlin is the artistic home of some radical modernists like Artur Schnabel, Hermann Scherchen and Eduard Erdmann. Southern Germany comes in for its share, with Rudi Stephan from Worms on the Rhine, Heinrich Bienstock from Wurtemberg, and Paul Hindemith in Frankfort. Besides these artists, who are comparatively well known, a little swarm of revolutionary young men of the boisterous Bolshevistic type succeeds in being noticed at rare intervals by products of unusual eccentricity. Estimating the total artistic result of these efforts in their aggregate, I find that it is not very encouraging at all. Without doubt, the earnestness and the artistic power of Arnold Schönberg command respect. But hardly ever before has the fame of a noted composer rested on so few works as Schönberg so far has offered to the public. For years hardly a new composition by Schönberg has been publicly performed, and those of his scores which arouse excited discussion reach back ten years and more.

To my mind the most gifted and best educated of the younger German musicians is Erich Wolfgang Korngold from Vienna, one of the few happy composers who have not had to fight against strong obstacles. Since his early youth famous as a prodigy in composition, he has been steadily progressing to the full mastery of the technical resources of his art. All his works have been published by Schott brothers in Mayence. Though up-to-date in the most daring experiments of composition, he is still too good and experienced a musician to rely too much on mere eccentricities, like most of the young generation do. As a teacher of this generation I must complain of the lack of intellectual and artistic discipline, which makes these young men despise everything reminding in a remote degree of school and rule. The consequence is a lack of culture and refinement, an attitude of roughness and brutality, a lack of skill and ease which more or less characterise all the products of the youngest school. Three years ago two young musicians caused a sensation in the musical circles of Berlin and, favoured by the radical and revolutionary spirit of the times, they succeeded in forcing themselves into the very front rank and maintaining themselves for some time in this elevated position. They were Hermann Scherchen and Eduard Erdmann. Ten or twelve years ago Scherchen was a fiddler in a Berlin café. By intelligence, talent and hard work this young Berlin proletarian made his way in music, became a player in the Blüthner orchestra, and acquired a certain, much contested fame as ardent defender of Schönberg and conductor of his works. During the war Scherchen for years was a prisoner in Russia, spent a long time in Siberia, and came back to Germany full of revolutionary ideas. He found protectors, and for two years became a sort of musical despot, developing astonishing energy, ambition and talent as an orchestral conductor, educator of the workmen, founder of the "Neue Musikgesellschaft," devoted to the promotion of progressive art, composer, lecturer, writer and editor of the newly established periodical *Melos*. The star of the "Neue Musikgesellschaft" was Eduard Erdmann, a very young musician from the Baltic provinces, who had settled in Berlin. Nobody had ever been heard in Berlin who had so natural a disposition towards the complex and enigmatic hyper-modern music as Erdmann. An admirable pianistic art was at his disposal, adequate in a very one-sided manner primarily to the modern demands. The music festival of the "Allgemeine Deutsche Musikverein" in Weimar, June, 1920, marks the acme of the modernistic wave. The whole festival was tuned to the radical key, and Erdmann with his symphony, and Scherchen with his string quartet, achieved a triumph which they probably had never dreamt of. Still more important, they even found a publisher, Steingraeber, of Leipsic. The following winter, however, when the works of the newly created young masters began to be propagated, it became more and more evident that there were at least as many faults and weaknesses in their scores as brightly shining light, and that, in the excitement of the festival, one had too carelessly proclaimed a new art, which now, at closer examination, proved to be a rather immature effort of highly talented beginners. The season 1921 found Scherchen and Erdmann in a certain sense dethroned. Scherchen could no more financially maintain his "Neue Musikgesellschaft," and had to leave Berlin altogether, trying to find a new field of activity in Leipsic. It seems to me that a slower, sounder development will in the end prove more beneficial to both young artists than the hothouse atmosphere of exaggerated praise, the rôle they played as party-leaders. Artur Schnabel for many years has had a well-founded reputation as a pianist, excel-

ling in the rendering of the classical masters. All the more the public was surprised when Schnabel a few years ago showed his ambition as a composer, offering a piano quintet and vocal compositions in an ultra-modern style which went even beyond Schönberg in the contempt of tonality, of consonant intervals, regular time, form, melodic construction. A short time ago Schnabel added a sonata for violin-solo, lasting a full hour and taxing to the utmost the violinistic art of Carl Flesch, who played it on several occasions for invited guests, because former experiences with Schnabel's compositions did not encourage public production. None of these compositions has so far been published, in spite of the excited discussion *pro* and *contra* caused by them. Their principal characteristic trait seems to be a fanatical eagerness in concentrating expression in every single tone, in omitting everything which might be considered as decorative, or a merely connecting link. In short, we see here in music as well as in contemporary German poetry and painting, the tendency towards "expressionism" as opposed to the impressionism of the preceding generations. Schnabel's violin sonata has in its peculiar manner already found a successor in Eduard Erdmann, whose new violin-solo sonata was lately played by Alma Moodie. Mentioning Erdmann, one cannot pass over in silence his teacher, Heinz Tiessen, who of late has given proof of a remarkable capacity for hearing the voice of our age in music. A number of his songs I count among the most valuable contributions to the lyric field in recent years. His "Natur-Trilogie" is one of the most serious attempts to reconcile the pianistic demands with the modern expressiveness in a composition of larger proportions. Two young composers of great promise have perished as victims of the war: Stephan and Bienstock. Rudi Stephan, from Worms on the Rhine, a pupil of Rudolf Louis of Munich, had excited considerable attention by his orchestral compositions in a style approaching Schönberg. Last year the Frankfort Opera produced his posthumous music-drama, "Die ersten Menschen," which treats the biblical story of Cain and Abel with remarkable musical power. Heinrich Bienstock, though only about twenty-five years of age at the time of his death, was already an opera-composer of note, and especially his "Sandro der Narr" was unusually impressive, when produced at Stuttgart under the direction of Max von Schillings. The same opera theatre has a few months ago brought out two little expressionistic music dramas by Paul Hindemith which aroused such a scandal that they had to be withdrawn from public performance. Hindemith, a young violinist from Frankfort, has made a certain reputation for himself by a number of compositions of a very revolutionary style. His exaggerations and eccentricities, however, cannot hide the sound musical talent at bottom, which has so far found its best expression in the string quartet performed last summer at the chamber music festivals of Donaueschingen under the protection of the Prince of Fürstenberg, the artistic patronage of Richard Strauss and Busoni. On the same occasion the young Schreker pupils, Alois Haba and Ernst Krenck, were noticed as having talents of unusual capacities, bent in progressive directions. Of the Schönberg school one might add Egon Wellesz, from Vienna, as the most mature artist; his intimate knowledge of Oriental music has influenced his writing noticeably. Since most of his compositions have been published by the Universal Edition, Vienna, it is comparatively easy to get an adequate idea of his art.

This rough sketch may inform English readers of what during the last years has become known in Germany of attempts in the direction of a new style. I have no doubt, however, that very much more has actually been done, which, owing to the deplorable circumstances already mentioned, so far has not found its way to public attention.

LONDON CONCERTS.

I.S.M. CONCERT.

Queen's Hall, *January 4th.*

One of the disappointments of the Conference was the concert given at the Queen's Hall on Wednesday evening. Not that, as a concert, it lacked anything in merit, for it was an admirable performance of excellent works. It had not, however, the distinctive character which one has a right to expect in a programme arranged by what claims to be the leading and most comprehensive of professional societies, and presented for the edification and instruction of societies concerned with other branches of education. Apart from this one has nothing but praise to offer. Mr. Wynn Reeves and his colleagues, Messrs. Herbert Kinsey, Ernest Yonge, and Charles Crabbe, played a little lightly perhaps, but with a full sense of the musical contents of the works selected: Borodin's Quartet in D, Frank Bridge's "Sally in our Alley" and "Cherry Ripe," and Hurlstone's Phantasy Quartet. The vocal numbers, sung by Mr. Philip Wilson to the harpsichord accompaniment of Mr. Gerald Cooper, were, from the point of view of selection, the most interesting feature of the concert, for they consisted of half a dozen songs from Dr. E. H. Fellowes' recently issued collection of works by the Lutenist composers. It was pleasing to note, too, that they were exceedingly popular with the audience. Mr. Reeves might, without putting himself out very seriously, have found one or two solos much more appropriate than the works by Fibich and Kreisler which he played.

H. A.

A CHRISTMAS ENTERTAINMENT.

King George's Hall, W.C., *January 6th.*

A novel entertainment, arranged for children and "grown-ups," was presented by Irene Lee, Bee Belton, and Hamilton Howell at the King George's Hall. The programme consisted of folk-songs, monologues, and other items specially suitable for the "juveniles" present, with a snippet of Shakespeare—a scene from "As You Like It"—for the elder members. The whole entertainment was noticeable for the artistic rendering of each item, but I fear only the "grown-ups" could appreciate this fully. The monologues at the piano by Irene Lee were particularly enjoyable, for the artist combined brilliant piano playing with a bright, experienced delivery, and her imitations of children were really clever. Hamilton Howell proved himself an accomplished singer in two different types of songs, Frederick Keel's "Mother Carey" and the well-known country song "Becos I were Shy," while his excellent rendering of a "Just So" story showed that he was also a finished elocutionist. Martin Shaw's dainty musical setting of "The Cuckoo," sung by Bee Belton, and the opening number of "The Pied Piper," written by the same lady, were but two deserving of mention among the many artistic items on the programme.

A. C. C.

THE DUPLEX-COUPLER PIANO.

ÆOLIAN HALL, *January 9th.*

In our issue of November 19th we commented upon Mr. Emanuel Moor's invention of a double keyboard with octave couplers and other technical devices facilitating many problems of piano technique. In making the first public demonstration, Mr. Donald Francis Tovey, apart from explaining these, very wisely pointed out that their effect was not only mechanical, but rendered possible a fuller and more graduated employment of piano-tone, of which he gave some remarkable illustrations. The most convincing of these were drawn from Bach's organ works, which it became possible to play from the original version without employing the ingenious devices by means of which Tausig and others have adapted them to the resources and limitations of the ordinary piano. Still more convincing was his playing of the orchestral prelude to the cantata "Wir danken dir Gott," in which he obtained an effect of instrumentation which would have been manifestly impossible upon any ordinary keyboard. The couplers were here of the greatest assistance in enabling him to "place" the instrumental parts without impairing their independence. In his remarks he quoted Rimsky-Korsakov as his authority for saying that the position of the parts was the secret of good orchestration. It was going a little far, however, to claim that good scoring is eighty per cent. position, fifteen per cent. balance, and only five per cent. colour. For many of us that formula would represent the dull orchestration against which the composers of to day are in open rebellion. However, that is another story.

The harpsichord effect was also displayed, chiefly in Bach's "Italian Concerto." That feature of the new instrument is the least satisfactory, for the tone is neither that of an authentic harpsichord nor an important new addition to the resources of *timbre*. It is, however, quite accessory to an invention that is otherwise full of very remarkable possibilities, and which is almost certain to maintain itself once it becomes well-known. E. E.

SNOW STRING QUARTET.

ÆOLIAN HALL, *January 10th.*

Miss Jessie Snow has made a number of welcome appearances as a violin soloist, but her appearance at the head of a string quartet was, at any rate in my experience, something new. Unfortunately, there were traces of the newness also in the playing, for while each individual member of the quartet (Miss Snow and Messrs. Frank Howard, Ernest Tomlinson, and Edward J. Robinson) played well, there was, not infrequently, a lack of cohesion that suggested a failure on their part to realise the long and hard work necessary for ensemble playing. Their performance consisted of Smetana's "Aus meinen Leben," the Elgar, and Mozart in E flat, an excellently balanced and contrasted selection. In all of these there was much good playing, but also much that was exceedingly rough, particularly in the Elgar work. In the suave cantabile passages, and particularly in the solos in each work, the players showed a nice sense of rhythm, and some of the broader vigorous parts were good. They did not realise, however, that a really jolly element may be introduced without roughness, and that strenuousness does not imply screaming. If they can work hard together for a reasonably long time, and study to obtain more subtlety and refinement, they will make a fine quartet. At present their potentialities are greater than their achievement. H. A.

The orchestral works to be played at Dr. Richard Strauss's concert at the Royal Albert Hall next Tuesday are "Don Juan," "Till Eulenspiegel," and "Tod und Verklärung." The songs, with orchestra, to be sung by Miss Ethel Frank, the American soprano, include "Die Heilegên drei Könige," "Morgen," "Meinen Kinde," and "Freundliche Vision."

NEWS FROM THE PROVINCES.

BOURNEMOUTH.

The Symphony Concert in Christmas week provided a popular programme, the best attendance of the season being the result. The "Meistersinger" Overture, Beethoven's Fifth Symphony, and Chabrier's exciting "España" leave no room for criticism, and Mr. Dan Godfrey and the orchestra excelled themselves. Mr. Montague Phillips conducted his own second Pianoforte Concerto in E, the solo part of which was well played by Mr. William James, though the general scheme and heavy orchestration did not give him many opportunities. In its best moments the Concerto becomes decidedly reminiscent, and the whole effect is best described as top-heavy.

Borodine's B minor Symphony was the climax of the next week's concert. Mackenzie's "Twelfth Night" Overture was appropriate, but over-long, and Mr. Louis Godowsky was warmly received for his clever rendering of the Glazounoff Violin Concerto. Mr. Paul Kerby conducted the first performance here of his Symphonic Phantasy "The Lovers' Quarrel." After a beautiful, dreamy opening it works up to a fine climax, when the lover leaves the tantalising lady, his eventual return and a reconciliation completing the subject-matter. The composer's knowledge of the orchestra has never been better displayed, but the difficulties were rather more apparent than they have been with other new works recently heard.

Mr. Kerby's delightfully effective Overture to "As You Like It," which puts the audience in exactly the right mood for the coming comedy, was twice played during a series of Shakesperian productions, at the Winter Gardens, by the Ben Greet Players. Other opportunities for the orchestra were found in "The Tempest" with Sullivan's delicious incidental music—his first important orchestral work—and the "Midsummer Night's Dream." G. B.

BRISTOL.

Is Bristol awaking at last from its dull dream of musical apathy, or is it only turning over in bed, to sleep again? Messrs. Duck, Son, and Pinker, Ltd., whose heroic efforts to wake the dreamer have been chronicled for the past two years, are now preparing to prod him with a good-sized pin in the shape of a proposal to form a Bristol Symphony Orchestra. If anyone can do it, Messrs. Duck and Pinker's enterprising young men can. I followed the Sunday symphony concerts during their all too brief existence at the Empire, when it was plainly shown that Bristol players could make the basis of a reputable orchestra with proper backing, and I have heard various rumours of revival since. There might have been Sunday concerts in Clifton if our grandmotherly licensing authorities had favoured the idea of a seven-day licence; but while they will not allow more than one full theatrical licence in a city of 400,000 inhabitants, one cannot hope for much help in this way from "the city of churches and chapels." However, with Messrs. Duck, Son, and Pinker undertaking the business management of a symphony orchestra, "free gratis and for nothing" till it is established, and Mr. Maurice Alexander, our leading violinist, as conductor, a permanent orchestra such as Birmingham possesses—and values—may now be within the bounds of possibility. Other conductors of note will be invited to assist, and it is proposed to give a series of concerts next season at Colston Hall, after the manner of the Queen's Hall concerts. In April an endowment fund concert is to be held, and it is hoped by economy and with the reasonable patronage of Bristolians and inhabitants of the surrounding district, at least to meet expenses on the first year. Of the

scheme I shall have more to say anon. If some of our amateur musicians and music-lovers, who have money and influence, will come along and lend their help, the thing is as good as done. Such an orchestra would do incalculable good in promoting a knowledge of current good music and, who knows, in Bristol we may find one or more composers capable of writing a symphony that shall make them and Bristol famous. B.

WALES.

"Hänsel and Gretel" has been given by the Colwyn Bay Musical Society, conducted by Mr. R. Hugh Mellor, the principals being Miss Gladys Woodward (*Hansel*), Miss Elsie Hewitt (*Gretel*), and Miss Evelyn Hughes (the *Witch*).

Even now it seems difficult to break asunder the bonds of Handel on the choralists of Wales. Knowing the enthusiasm of the conductor (Mr. D. J. Thomas) and the capabilities of his choir, I am surprised that Barry Harmonic Society should have selected "Judas Maccabæus" for the concert on January 8th. The work received a traditional rendering, the principals being Madame Mills-Reynolds, Madame M. Teagle, Mr. David Ellis, and Mr. Tom Howell. Mr. Herbert Ware was leader of the orchestra, with Mr. Fred Bennett at the organ.

Newport Choral Society, whose enthusiastic conductor is Mr. Arthur E. Sims, has a creditable record, and has given some really splendid performances of much modern music in recent years. But it has reverted to Handel, with the choice of the "Messiah" for its concert on January 3rd. The rendering, I am told, was satisfactory in every way.

A fine example of local enterprise worthy of notice is that forthcoming from Tregaron, the small Cardiganshire town of long Welsh traditions. Here, with choir and orchestra entirely drawn from the residents, Mozart's "Twelfth Mass" was given on January 4th, under the conductorship of Mr. Lewis J. Evans.

Dr. Walford Davies is rendering great service to the art by his homely talks to all conditions of people, explaining music in a manner intelligible to the "man in the street." One of these chats, based on the question, "What's the use of a Sonata," was given on January 5th to so prosaic a body as the Cardiff Business Club. In it he alluded to his recent criticism of the Prime Minister's voice. The newspapers, he said, had made a lot of it; but, really, what he said was true. But he told the P.M., who appreciated it, that to hear him, tired out, singing with a husky voice a tune that he loved gave him a better appreciation of the tune than he had had before.

One of the few surviving members of the famous Caradog's Choir has just passed away, in the person of Mr. Rees Thomas, a shoemaker at Landore. He formerly conducted a brass band at Aberdare, then also the home of Caradog. H. N.

ARNOLD BAX'S VIOLIN SONATA.

OF Sonatas, as of eggs, there are many kinds. There is the type in which the composer throws the ample Sonata-cloak over a body with badly nourished limbs on which the meagre flesh hangs but loosely, and its folds do not succeed in hiding the thin bones of what might have been—in better chosen circumstances—perhaps an effective Suite. Clearly a matter for counting every finger it has with your ribs! Then there is the variety where the time-honoured name of Sonata—sometimes used with a qualifying adjective—is retained, and yet no signs of its familiar pattern are discernible. There is the case, too, of the wearer whose normally light, airy step is sadly trammelled by the formal vesture, and is thereby transformed into an awkward, shambling gait distressing to behold. Lastly, and also, alas! the most frequently met with are the well-meant, perfectly constructed works of Professor MacIddenfifth in every country.

Arnold Bax's first Sonata for Violin and Piano in E (dated March, 1915, and just published by Murdoch, Murdoch and Co.) unmistakably belongs to none of these dismal-sounding types. The formal design is extremely clear and satisfying, while, at the same time, presenting none of those irritating musical sign-posts that often so unnecessarily proclaim to the discerning listener "Look! this is the way we are going!" A singularly happy instance of this avoidance of formal finger-posts is the manner in which the radiant outburst into E major on p. 14 of this work is devised, at what is—after all—the recapitulation. The principal subject of the first movement—and, indeed, of the whole Sonata—is an ingratiating piano-phrase of, withal, quite modest contour that hovers delicately round the major third of the scale.

Within its two-bar confine is enclosed a concentrated power of emotional expression which I have no hesitation in declaring that few men, living or dead, could surpass.

Here it questions; there it pleads; here it affirms; there it denies. Everywhere an assured power of thematic metamorphosis is strongly evident, nowhere more amazingly so than where what the composer calls his "idyllic and serene" first theme takes on a dance-like shape, and assumes then an air that irresistibly recalls some of those delightfully disreputable trollopy Irish tunes, such as "The Raggle-Taggle Gypsies, O," which Mr. Herbert Hughes has rescued from oblivion. The second theme is entrusted to the violin, and, in mood, is a little akin to the unforgettable beauty of that long "singing" melody in "Dream in Exile," which all lovers of Bax have by this time taken to their bosoms. With these two themes, with a little help from a subsidiary episode or two, the composer presents a most varied and attractive movement.

The following Allegro Vivace might well be deemed a Scherzo did not that word usually imply something light or playful in texture. Here—save for a brief while in the middle section—all is dark and menacing, moving along with a sense of furtive haste, which later culminates in a brilliant passage wherein the violin seems to reproduce the wild skirling of bagpipes on some wind-swept heath. Close inspection of the treatment in certain places here, reveals a little of the influence of Max Reger (who, however turgid and cumbersome his other movements were, nearly always contrived an extremely good Scherzo—often caustically ironic, and sometimes gargoylishly grotesque). A rage appears to seize upon the composer here, and he would seem to exclaim, with the old Elizabethan poet,

> "Fly not sparkles from mine eye,
> To show my indignation nigh? . . .
> Better a thousand lives it cost,
> Than have brave anger spilt or lost."

In the third—and last—movement, somewhat of a return is made to the mood of the opening of the work, inasmuch as it begins with yet another version of the initial melody. The general design, however, does not present so many vivid contrasts within itself as does the earlier movement, though beauty—sometimes of an exotic character—holds sway throughout. Two specially notable points may be singled out. One is the second subject, where every violinist who relishes a good tune on the G string will find this craving satisfied; and the other is some particularly subtle handling of piano-colour towards the end. The actual close, in its tranquil exultation, fittingly crowns a work that will, I feel sure, gradually come to be recognised as one of the outstanding things in British music.

Herbert Spencer was wont to complain that the reviewers of his books did their work by cutting the

pages of them and then smelling the paper-knife. That my opinion expressed above is one not lightly arrived at—say, after an hour's run-through with that none-too-reliant organ, the eye—will I hope be believed when I say that before writing this review I have played this Sonata through some half-dozen times with a violinist friend, and have heard it twice in public. It is worthy of note that an unusual phenomenon at these two recent public performances was the manner in which members of the audience during the interval were audibly humming over the haunting principal theme of the work, for their own private delectation. A good tribute, this, to the composer's power of invention!

It remains to be added that Messrs. Murdoch have issued the work in a format which reflects great credit on all concerned, though there is a bar left out in the violin part, in the first movement, which will occasion much hesitation and scratching of polls till it is put right. FELIX WHITE.

PRINCES THEATRE.

" IOLANTHE."

THE dainty beauty and the legal humour of " Iolanthe " were well realised at its revival on the 9th inst., when a packed house received it with delight. Mr. Lytton's *Lord Chancellor* remains as perfect a study as ever, while the *Fairy Queen* of Miss Bertha Lewis needs no fresh commendation. It is a fitting compliment to Mr. Leo Sheffield's vocal abilities that he should be cast for Charles Manners's old part of *Private Willis,* a selection well justified, for Mr. Sheffield started his Savoy career mainly as a singer. The company have not always been so fortunate in being able to call upon the services of so capable an " understudy " as Mr. Leo Darnton, who played capitally as *Tolloller* in the regretted absence of Mr. Derek Oldham. Mr. Darrell Fancourt gained a great vocal success in his " House of Peers " song as *Mountararat.* Mr. Sydney Granville had the severest test of his abilities as *Strephon.* A man who can play the usher in " Trial by Jury " has really no right to be able to appear as a Dresden china shepherd, and his versatility is warmly to be praised, for he was an entire success. Miss Helen Gilliland was a perfect picture as *Phyllis* and played the part precisely in the right way, though her voice was not under perfect control. Miss Catherine Ferguson as *Iolanthe* (described in the programme as " Strepon's " mother) did well, but her final scene has been played and sung with more intensity. *Celia, Leila,* and *Fleta* were undertaken respectively by the Misses Elsie Coram, Isobel McLaren, and Margaret Philo, of whom Miss McLaren was decidedly the best, though all were satisfactory. The chorus of Peers were first-rate—incomparably better than two years ago, while Mr. Geoffrey Toye did wonders with the score.

There were a few blemishes, pardonable in amateur shows but not expected at headquarters. Mr. Fancourt was not word-perfect; Mr. Darnton nearly caused a collapse by singing the first refrain of his " Blue Blood " number in *doppio movimento* time; twice the entry of a principal was spoilt through a misunderstanding as to the encore of the previous number; some of the chorus got in the way of an entrance by Miss Gilliland which caused her to wave her hand frantically " off "; false intonation ruined two horn passages; and the Peers are sadly in need of a little squad drill in the matter of " slow—march." G. E. D.

Miss Myra Hess sailed for America on December 31st, and opens her American tour with a recital in New York. Arrangements have been completed for a coast-to-coast tour of the States, to include recitals and appearances with the Boston Symphony and other leading orchestral concerts in the principal cities. Miss Hess will be away from England for about six months.

THE LATE JULIAN CLIFFORD.

THE death of Julian Clifford at the age of forty-four (after only four days' illness) is something of a blow to music in this country. His taking and picturesque personality, combined with a temperament hardly British in its intensity, placed him apart from most English conductors. As an exponent of Tchaikovsky, Dvorák, and their school he was unsurpassed, and he could so impose his personal magnetism on the players as to inspire them with his own fiery enthusiasm. The body of musicians known as the Julian Clifford Orchestra has been in existence for some fifteen years, since the time that he organised it at Harrogate, and such was the confidence and affection prevailing between conductor and orchestra that their performances were marked by the sense of unity only to be acquired by mutual goodwill and long association together.

Small wonder then that, upon migrating to Hastings in 1919, Julian Clifford's Orchestra made its presence felt during the winter months on the South Coast and even in London. It seemed only a question of time for this conductor to come into his own. He had already received recognition in London from many sources, including the L.S.O., and had been engaged to conduct the whole of the present season of London Ballad Concerts, though, alas! he was not spared to complete the series.

Born in London in 1877, and married in 1902 to Alice Margaret, daughter of the fifth Lord Henniker, Julian Clifford received his education at Tonbridge School, the Royal College of Music, and Leipsic Conservatorium. Having made for himself a fair name as a pianist, he subsequently found his true *métier* in conducting, and thenceforth led a strenuous life of orchestral labours and composing, while he never forsook his first love, the piano. Only a fortnight before his death he made his last appearance as a pianist when he gave a recital at Hastings lasting two hours, and including the Schumann Concerto.

Harrogate mourns his loss, as does Hastings. His other activities in the North, as conductor of the Bradford permanent orchestra, and his frequent appearances at Leeds, Sheffield, Liverpool, Newcastle, and other towns, will not soon be forgotten. His British Composers' Week at Hastings last January was so remarkably successful that he had intended to repeat it on a bigger scale during the present month. On that occasion the daily Press commented on the surprising aptitude for conducting evinced by his son (aged seventeen), who to-day shows every sign of creditably upholding the name he bears.

Julian Clifford was buried at Hastings on December 30th, a wet and stormy day. The funeral service at Christ Church, St. Leonards, was appropriately dignified, the departed conductor's orchestra being placed in the Lady Chapel. Mr. Dan Godfrey had journeyed from Bournemouth to conduct the orchestra, and Mr. Allan Biggs was at the fine organ. Julian Clifford's tone-poem, " Lights Out," came as a fitting tribute to the composer, as also did the Dead March in Saul, wherein the combination of orchestra and organ was extremely impressive. Equally affecting was the beautiful delivery of the Russian Contakion by the choir. It was just such a service as would have met the wishes of him in whose memory it was held.

General Pershing, so the *Musical Leader* tells us, has ordered the establishment in Washington D.C. of the Army Music School, and Walter Damrosh, the well-known " lover of beauty," has pledged his assistance in the work of organisation. This is excellent news, for with the new idea of disarmament it's just as well to change the baton in his knapsack.

THE INCORPORATED SOCIETY OF MUSICIANS.

REPORT OF THE THIRTY-SECOND ANNUAL CONFERENCE, LONDON.

The Annual General Meeting.

THE annual general meeting of the members of the Incorporated Society of Musicians was held at University College, London, on Friday, January 6th, Mr. Lewis Hann, A.R.A.M., being in the chair. There was a large attendance of members and the business afforded the greatest interest. The General Secretary having read the notice convening the meeting, the minutes of the last meeting were confirmed. The following report was presented by the General Council :—

In the brief historical report, issued to the members with the notice for the Extraordinary Meetings called for the purpose of amending the Articles of Association, the General Council pointed out that, as all members of the Society have equal obligations, so they have equal rights, and that, when deciding upon a remedy for the constitutional ills from which the Society suffered, the Council was faced by two determinant factors : one, the necessity for the representation of the members in the management of the Society ; and two, the necessity for some limit to the expense. The suggestions of the Council were adopted, and, from this time, the constitution and the managing body of the Society stands on an entirely different footing. The members of the Council are no longer " delegates " representing different sections ; individually and collectively they represent the members of the Society. Their first duty is to the Society they are elected to govern and not to any particular section in which they happen to reside.

With regard to the future, the selection of those to serve upon the General Council rests entirely with the members of the Society. It now remains for the members to take such interest in the work of the Society as will enable them to select those who will best serve them.

The policy of the Council since the war has been directed more to those matters which affect the professional welfare of the members than was formerly the case. The necessity for unity increases rather than diminishes ; the interference of the State in such matters as the qualification, the appointment, and the payment of teachers of all subjects can only be met by the representations of a united profession.

On all sides questions are arising which affect the profession. One member is mulct in fees because he has unwittingly infringed the equitable rights of an unnamed party in the performance of a piece or song. Another member is threatened because he has ventured to pay the amateur members of his orchestra who play side by side with others who are members of some trades union. The fact that many of the members of the trades union follow other callings does not prevent them from attacking the conductor on the grounds that he has paid his amateurs and that they, therefore, are professionals and must become members of the trades union. Other members are deprived of rights on mere quibbles and are not strong enough to fight alone. Young members, having incautiously signed contracts in connection with their engagements, find that they do not receive their fees. Other members, suffering from the exactions of the Income Tax Authorities, find that they have no remedy for their troubles because they have given information under a misapprehension.

One member has incurred costs amounting to more than £800 in fighting an action in connection with a contract for the tutelage of a pupil. An appeal was recently received from two members of the profession—not members of the Society—for assistance in fighting against an injunction to restrain them from practising their profession on the grounds that the noise created was a public nuisance. Such cases are being dealt with by your Council constantly, but unfortunately the Society has not sufficient means wherewith to fight. One of the largest associations of teachers has established what is called " a fighting fund," from which grants are made to fight cases in which the interests of the teachers as a whole are affected.

The adoption of such a policy as the Society has been pursuing has proved attractive to those who take an interest in their profession as a profession, as shown by the fact that from October, 1920, to October, 1921, 450 candidates presented themselves for election to membership, of whom the greater part was elected.

The provisions of the Burnham Report were carefully considered and certain recommendations were passed by the Council, with a view to remove the anomalies which existed in the conditions first issued. It is satisfactory to find that the whole of the suggestions have been accepted and the new conditions, which were issued about the beginning of December, placed music teachers in a far more favourable position than hitherto. The adoption of minimum scales of payment, with definite increments for recognised service and special qualifications, is not, however, proving an unmixed blessing. Experienced teachers who, under the Burnham scale, are entitled to the remuneration provided for them find more and more difficulty in securing posts. There is a limit to the number of high salaries which a school can pay, and young, and consequently less expensive, teachers are being sought to fill the places of those who have to be paid a higher salary. The teacher of experience who wishes to change his position must act warily, or otherwise he may find that the Burnham scale will debar him from any work.

The question of conferences is another matter requiring grave consideration. Are there not too many? The annual conferences held by this Society were for many years very successful, but they were also very expensive.

The Report was adopted. The suggestion that no conference should be held next year was not met with approval, and, upon the Council pointing out that the question was purely one of expense, the members present immediately accepted the suggestion that a special " Conference Fund " should be established to which they undertook to contribute £1 each. An appeal to the rest of the members of the Society for contributions is to be sent out as soon as possible. Should the appeal prove satisfactory, the members decided to hold the conference in Oxford.

The financial statement and balance sheet for the year and the aduditors' report were read and explained, and unanimously adopted. Messrs. Miall, Wilkins, Avery and Co. were re-elected auditors for the ensuing year.

It was decided to hold the next Annual General Meeting at Oxford on Friday, January 5th, 1923.

Dr. A. H. Mann, the honorary treasurer of the Society, made a touching appeal for subscriptions to the Orphan and Benevolent Funds, which was generously responded to. Messrs. Miall, Wilkins, Avery and Co. were warmly thanked for the work which they had so very kindly done as honorary auditors to the Funds.

A vote of thanks to the chairman concluded the proceedings. Preceding the above meeting, a Conference was held at University College on January 4th and 5th, and reports are given below. The Society also gave a concert of chamber music at Queen's Hall on January 4th, and an independent criticism appears on page 47.

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EDUCATION AND TEACHING.

THE opening address was given by Lt.-Col. Sir Theodore Morison, Principal of Armstrong College, on "Education and Teaching." Dr. A. T. Lee Ashton (Edinburgh) was in the chair. Sir Theodore Morison said: I want to consider the business side of music as a profession, and in particular that department of the profession with which I come into contact, namely, the teaching of music. Those of you who are teachers of music are aware that for the most part your status and remuneration are settled by governors of schools, local education authorities, and, recently, by the Burnham Committee. I am told that you find a good deal to criticise in the way in which these august bodies legislate about musical teaching. I have come to-day as a representative of school governors and local education authorities, as an employer of music teachers; in fact, as one of the other side. I want in frank and friendly conference to explain to you the difficulties we encounter in employing teachers of music. When each appreciates the other's point of view we may not find that our differences are irreconcilable.

We on our side demand of music teachers in schools three qualifications: (1) evidence of a good general education; (2) evidence of proficiency in music; (3) evidence of capacity to teach music. When we insist that the music teacher should be on an intellectual equality with the rest of the staff, he must not, in the opinion either of his pupils or his colleagues, be relegated to an inferior category, a sort of poor relation of the staff. You will probably agree with me in this; but I understand that some teachers of music protest that the conditions imposed by the Burnham Committee are impossible; that if a boy or girl must postpone all serious study of music till he is eighteen, he can never be a musician at all. On this point your employers need the expert advice of a council authorised to speak for your profession. If the allegation is true, your council might, as one solution, recommend to the competent authority that music should be recognised as a school subject in one or two schools in a given area; your council would also have to submit detailed plans for putting this recommendation into effect.

Next consider the question of the professional attainments of the musician. In this, more than anything else, your employers want expert advice. At present there is no single representative body whom we can consult officially. There are a multitude of associations, institutions, and societies which give diplomas and certificates, but there is no professional body authorised to tell us what these diplomas are worth. We are confronted with the same difficulty when we attempt to discover whether a candidate is competent to teach music. The candidate comes to us armed with certificates, but there is no one to certify us of the value of the certificates themselves. You must create a body that can speak to us with authority upon these technical questions. If the profession will not call into being a body competent to speak in its name, you will continue to suffer from general rules which do not fit music teachers; you will have good and competent teachers underpaid, and bad teachers overpaid. And the fault will be yours, not ours.

My advice is—begin to organise your profession at once. The occasion calls for it. The Burnham Committee has undertaken to recognise as equivalent to a degree course at a University the following:—A full-time three years' course approved for this purpose by the Standing Joint Committee at an institution recognised by the Committee. Let three or four (or half-a-dozen) of the leading societies of music issue in their joint names an invitation to all the best-known societies of music to attend a conference under an eminent chairman. The business of that conference would be to lay down authoritatively what that three years' course should be. A committee appointed by the conference would then circularise every society which professes to teach music, and ask it:—

(1) Whether it was prepared to teach the course prescribed by the conference, and make the passing of an examination on it a condition of its certificate;

(2) To submit to the committee the names and qualifications of the persons employed to teach the prescribed course.

By the time the committee had received the answers to these two questions it would be on its way to give advice to the Burnham Committee, and by a few years of hard work it would grow to be representative of the best thought in the world of music teachers.

Opening the discussion, Mr. A. T. Akeroyd (Harrogate) mentioned that the I.S.M. Council had given much consideration to the matters named, and so had the Principals of the R.A.M. and R.C.M. The Burnham Committee recognised the A.R.A.M. diploma, which had no bearing on teaching. The holders of L.R.A.M. and A.R.C.M. should be distinguished as to whether they were certified as teachers or performers. The course of training required from teachers should be a minimum of three years. In the case of music, eighteen years was too old to begin. A student should proceed from sixteen to eighteen with both general education and musical training. If a general conference were called, it should be on a wider basis than hitherto.

Mr. A. Rawlinson Wood (Denstone College) agreed that the music teacher should know something more than his own subject, *e.g.*, the difference between a cricket pill and a tennis pill, or the name of the last captain of the Australian team, which some teachers did not know. The Union of Directors of Music in Secondary Schools (of which he was president) were of opinion that they should only recognise the diplomas of institutions having a Royal Charter. Such holders should be said by the Burnham scale to be worth a certain salary. Already if an Arts man gained an honours degree he received £30 more salary. But musical degrees were all pass degrees. If he had to engage a teacher he would prefer a L.R.A.M. to a Mus.Doc., whose degree had no bearing on teaching.

Mr. Hugo Chadfield (general secretary) pointed out that the Teachers' Registration Council and the Burnham Committee laid down certain conditions which had no connection between them. The requirements of the two bodies should agree. The chartered institution basis presented some danger. People did not understand the meaning of diplomas, and some diplomas were given for one subject only. The difficulty which the Teachers' Registration Council had to settle was the certificates that could be accepted. Vested interests affected the point of view of some institutions. Any acceptable diploma should provide for a proper training in the teaching of music.

Mr. T. Henderson, Mus.Bac. (Darlington) said that if music teachers were on a level with other teachers their advice would be useful in correlating subjects. It should be realised that music was a valuable brain-trainer. Music teachers should insist on credit being given in marks for music. He saw to that in his own work. A boy who gained 50 marks for music might get top place in his form. If schools secured such credit systematically music might be recognised as being of value in school examinations.

Dr. Lee Ashton (Edinburgh) said that, as in his case, cathedral choristers sang for four hours a day, yet they compared favourably with ordinary boys, and they were not necessarily uneducated monkeys.

Dr. A. H. Mann (Cambridge) said his education "never existed," as he sang for six hours a day. The "dodgers," as choir-boys were called, were now splendidly looked after educationally. The suggestion to call

together representatives of the teaching institutions was excellent.

Replying to thanks, the lecturer would not press the point about honours degrees, as changes were taking place, and the difficulty might be got over by the Burnham Committee adopting a different name for graduation at Universities. The discussion seemed to show there was no agreement on such points as the equivalent of three years' residence at a University. The musical profession should get together, and define points that should go to the Burnham and education authorities.

THE MUSICIAN IN THE SCHOOL.

FOR the afternoon session of Wednesday's Conference, the subject was "The Musician in the School." It was treated with the bright and authoritative manner that was to be expected from one of the best-known Scottish lecturers on music, Mr. Robert M'Leod, Mus.Bac., F.R.C.O. Dr. A. T. Lee Ashton, another Edinburgh musician, was in the chair.

Mr. M'Leod said that the problem of "The Musician in the School" was a real, vital, and urgent one, and the profession did not realise this position. For that reason they were to blame when they were not admitted into the educational counsels of the nation. In many cases a spirit of superiority and aloofness had characterised their relationship to school life. Their daily or weekly visit had been a kind of session in camera. One singing master would not allow any music teaching in the school during his absence; consequently, rehearsals for a school concert were held out of school hours. When some of the Scottish singing masters retired, their places were not filled. The authorities found it not worth while, and the ordinary teachers, earning a much lower salary, wondered wherein lay musical superiority. These ordinary teachers were not to blame; they gave children the best they knew.

Musical amateurs were doing excellent work in schools, and by their knowledge of the art of teaching were in many ways as well and even better fitted for presenting the elements of the art. The professional must recognise this fact, and not only adapt himself to the changed conditions, but equip himself for future developments. His expert knowledge should be utilised to stimulate higher artistic ideals—to see that instruction was carried on along sound psychological lines; to note that technical efficiency was not ousting the true spirit of music; to prevent faddists from misdirecting artistic impulses; to emphasise the true essentials of musical expression. As time went on, he would become more of a guide to the actual teacher, stimulating artistic impulses, advising as to the choice of music, and relieving himself of much preparatory work.

To fit himself for this work, the musician must widen his horizon considerably. A great field of activities was opening up to him. He must recognise that teaching was as distinct a branch of the art as "composition," and that it was no disgrace to admit that his gifts did not lie in the former direction.

Education boards were encouraging and granting an ideal freedom to local authorities in regard to curricula. The Scottish Education Department, for example, had recently abolished certain qualifying examinations in elementary schools. The musician in the school must play up to his opportunities along the same lines. To achieve this end he must come in contact with the musical and other work done in Montessori, infant, special, and other schools; in social clubs of all kinds, and in propaganda work of all sorts. He must study their needs, and be prepared to help on the cause of music by sane, practical counsel. Mr. M'Leod gave an experience of managing a class of 700 demobilised youths who came to earn a dole, and scorned tuition. The singing of folk-songs brought them under control, and they were soon singing with surprising vim.

Although the Boards granted freedom, it must not be forgotten that a condition was attached. It was that the musician must present his credentials before being allowed this freedom. They were quite justified in asking this. The musician had no claim to be a privileged party. The possession of a diploma was not sufficient evidence. It merely certified technical qualifications, and did not imply knowledge of the above conditions, which were essential for progressive work. Such diplomas as L.R.A.M. and F.R.C.O. should be accepted only as a qualification for admission to a course on the lines of those which were already being held, requiring ten weeks' attendance at lectures on psychology, Shakespeare-reading, a period of English literature, instrumental teaching, and actual lessons in schools of all kinds.

The tendency of musicians in schools had been to accept methods of teaching as they found them, and not to experiment for themselves. Above all, the music teacher should create a desire for music, not merely to make readers. If children heard plenty of music, they would, at the age of twelve, want to read for themselves. In some schools, desperate efforts were being made to oust Tonic Sol-fa in favour of the Staff notation; consequently, not a sound of music had been heard, apart from that supplied by Staff reading books. The ideal spirit of the music teacher Mr. M'Leod illustrated by a story of three stonemasons, who were asked what they were making. One said "Ten shillings a day." The second asked if the inquirer "did not see him breaking stones." The third said he was "building a cathedral."

Mr. M'Leod went on to say that it should be the policy and the aim of the Incorporated Society of Musicians to safeguard the interests of music in the educational counsels of the nation as well as promote the well-being of the profession. It should likewise see to it that members who wished to enter this branch of the profession did credit to the I.S.M.'s recommendation. This the Society could accomplish by setting up a standard for "recognition" which would be accepted by authorities and the public as a guarantee of efficiency. When this public trust was secured, the profession would attain the status from which it had been debarred so long.

Mr. Frank Roscoe, secretary, Teachers' Registration Council, said that a problem had been solved by Mr. M'Leod with the invincible sagacity and practicality which had made Scotsmen conquer England long ago. But were English conditions as to school examinations the same as Scottish? The way to relieve the situation was to allow children to submit musical work which ranked as a subject for school examination. Mathematics, which in certain aspects might be a form of low cunning, did rank for credit. Musicians should prove that music was as important as other subjects, but should not do it in a canting way or by wallowing in emotion. Some subjects were unexaminable, morals, for instance; but music was not one of these.

Mr. Henry Davey (Brighton) moved a vote of thanks to the lecturer. A great difficulty was due to the absence of elementary music by the great writers, who ought to have qualified for such a task by natural talent and teaching experience. Look at Mozart's so-called "Sonata facile," with shakes in abundance above a rolling Alberti bass. Some men were frauds as musicians, but they had such disciplinary power that pupils were afraid to bring to them any slatternly work.

Replying, Mr. M'Leod said that British composers were meeting the want as to suitable pianoforte music for teaching pieces. A diploma without evidence of teaching ability was a perfect farce. The pianoforte teacher would benefit greatly by noticing the work that was being done in other subjects in the way of appreciation lessons.

ARMY BANDS AND BAND-MASTERS.

THE presence of a number of leading British band-masters was a welcome feature of the second day's Conference. The morning paper was read by Colonel John C. Somerville, Commandant, Royal Military School of Music, Kneller Hall, on " The function of the military bandmaster, the function of military bands, and their influence upon the public taste." The address was packed with interesting historical information and with authoritative details of army musical life. It was followed by an equally informing discussion contributed by experts.

Colonel Somerville said that " the pomp and panoply of glorious war " had from time immemorial had associated with it music of some sort. He traced instances in Old Testament history of the employment of instruments of music in war. The ancient Greeks had them. It was the Crusaders who were first supposed to have introduced the drum into the British Army. In the reign of Henry VIII the fife first appeared, as some quaint and amusing quotations showed. Another document interested the audience; it was signed " Charles R." and dated 1632, and it was evident that prior to that date there must have been some sort of organisation for the instruments of martial music.

The military band as a recognised institution, however, first became general in Germany under the patronage of Frederick the Great. Its constitution was determined as two hautboys, two clarinets, two horns, and two bassoons. Beethoven composed an octet and a rondino for it, and Mozart three serenades. It was on this model that the Royal Artillery Band was formed in 1762. The duties of the players were definitely set down. The band had no official recognition. The bandsmen were civilians, at one time Italians, at another Germans, but towards the end of the eighteenth century Englishmen gradually came into favour, though the bandmasters still remained largely foreigners. Colonel Somerville now sketched the rise and progress of our bands. Through the initiative of the Duke of Cambridge the Royal Military School of Music came into existence in 1857. It was formerly difficult to keep musicians in the military bands; they used to buy their discharge and take better positions in civil life. The main features of the Ecole Militaire Musicale of Paris were adopted, but our Government depended upon the generosity of the officers of the Army.

In 1858 Kneller Hall laid down its pitch as " that used at the Ancient Philharmonic Concerts," fixing irrevocably the great gulf of practically a semitone between music in the Service and music elsewhere, both in England and abroad, and precluding instrumental co-operation. To effect a change, underpaid officers would have been responsible for the expenditure. A change might have been effected by converting the brass instruments and replacing the wood-wind (which are practically inconvertible) for some £20,000; it could hardly now be done for ten times that amount.

Efforts were now being made to broaden and strengthen the connection between the civil and military worlds by inducing composers to write direct for the military band. Mr. Holst had given a lead with his splendidly effective suite in three movements for the military band, recently published by Messrs. Boosey. One difficulty was that composers were uncertain on what instruments they could reckon in order to obtain the effect at which they were aiming. Directors of music and representatives of firms recently fixed the minimum band and its instrumentation, subject to War Office ratification. Composers had a right to ask if bands would play their compositions. A good sign was the considerable popularity of the Holst suite. Fine, virile stuff, with form and coherence in it, would always get a sympathetic performance and an appreciative hearing, as soon as the new idiom which the composers used has been assimilated. It was gradually being recognised that jazz and rag-time were uneconomic.

On the question of cultivating the performance of good music, the speaker instanced the requests made to concert parties behind the lines during the war. One man asked a lady to repeat some music she played on a previous tour, but all he could remember was a fragment of a violin air. He whistled it, and she identified it as the theme of the finale of the E major Bach violin concerto. It was the test of time which showed whether music was good or bad. How was it that " Swanee River," " Annie Laurie," and " Drink to me only " had persisted, while " The man that broke the bank," " Daisy, Daisy, give me your answer, do," and others had been forgotten?

Colonel Somerville in 1920 appealed for compositions which might be performed during his concert season. Twenty-nine works were sent in, five were chosen for performance, and one was in a fair way towards publication. Last year there was a grievous falling off in the number sent in. But the offer still remained open.

Colonel Somerville now traced the bandmaster through his career, stating the regulations of the Service. The Kneller Hall requirements need not be repeated here, as they are doubtless available to those interested. There were, he said, in the Army List at present one Bachelor of Music (the present Director of Music at Kneller Hall), twenty L.R.A.M.'s and two A.R.C.M.'s, all former graduates of Kneller Hall. Bandmasters were unable to become residential undergraduates at Universities, and the rule ought to be relaxed as regards residence in favour of a large and deserving class of musicians.

There was naturally keen competition for promotion to the rank of Director of Music in the Army. They were only about seven per cent. of the bandmasters, and that was further reduced by the fact that a director could continue in the Service till the age of sixty, whereas a bandmaster was discharged at fifty-five. Bandmasters were not free agents in the class of music which they performed in barracks, in outside engagements, and before audiences.

The taste of all these could be reformed. Colonel Somerville had instituted a male voice choir under a special choral professor, Mr. C. T. Lofthouse (which was already prospering well), with a view to start choral singing amongst the rank and file. Only by making a man take a personal part could he be led to realise the full significance of music and to experience the delight in having an executive share in it. He regarded the function of Kneller Hall as the training of taste, and he invited any members present to attend any of the summer open-air concerts, where they would hear nothing cheap or common or in any way unworthy. The band of upwards of 160, composed of (bandmaster) students, and (instrumental) pupils together, conducted by the students themselves in rotation, could produce a remarkably fine effect. He would be pleased to send a list of the concerts to anyone who communicated with him.

Mr. Henry Davey was the chairman appointed for the day. Formerly, he said, in the creative time of art, composers saw to the performance of their works; publication was seldom possible. Now composers sought most of all to get their music into print and then wanted to see what the critics said about it. Military band music had a small chance of sale, and Holst's Suite was an almost solitary recent exception. Surprising was the enthusiasm evoked nowadays for Bach's concertos in concert rooms. The Third and Fourth Brandenburg Concertos were amongst the most popular items at Promenade Concerts. Both the violin and the pianoforte concertos were popular. France, Spain, and Italy appreciated Bach more than we did. If such works were written on the modern orchestral scale none would be so successful or so frequently played.

Colonel J. Mackenzie Rogan had followed the same line in his numerous lectures, that of urging British composers to write for military bands. He differed from the lecturer on one point. Nowadays students who came for bandmaster examination were seldom good solo performers, and they ought not to deteriorate in that respect through their three years' playing of various instruments. They ought to play them all, even the bagpipes. Colonel Rogan mentioned the hard case of a bandmaster who had to retire at forty-seven. During some fifteen years' experience in India he had encouraged choral singing in the Army, and his men were fond of Mendelssohn and other part-songs, but Tommy was in a different category unless he was musical. His day's work was too long.

Lieutenant H. E. Adkins, Mus.Bac., Musical Director at Kneller Hall, thought a solo standard of performance for examinees was rather exacting, in view of the disturbance of embouchure caused by learning various instruments, but he was insisting upon the standard being maintained.

Lieutenant J. M. Bilton, Director of Music of the Royal Horse Guards, referred to the disadvantages so commonly endured, owing to the reduction of full scores by the condensation for the usually smaller band, thus losing the colouring and effects designed originally. One reason why brass bands were successful was that their instrumentation was stabilised, usually for twenty-four instruments. England was coming to its own again, as in Purcell's time, and were leading the nations now. A great opportunity for composers of military band music was offered.

Mr. F. H. Sawyer, Mus.Bac. (Belfast), asking where naval bandmasters were trained, was told it was at Eastney, and marine bandsmen went to Kneller Hall. He gave experiences of Belfast, whose military and orchestral band Promenade Concerts alternated on Monday evenings before crowded audiences.

Mr. T. Henderson, Mus.Bac. (Darlington), referred to the large number of civilian "military bands." Their number greatly widened the field for the composer. The recently composed test piece by Cyril Jenkins showed that there were also openings for increased technique on the part of competitive bands.

Mr. Allen Gill, as a Plymouth boy, had a military band environment that was of great value to him. Nowadays he often had to rehearse without wood-wind assistance, and he missed the superb playing of the men from the Royal Marines, Plymouth.

Mr. R. M'Leod, Mus.Bac. (Edinburgh), when he asked if the bagpipe was included in military bands, was informed that it was only in Scottish units. He mentioned the case of an eminent English violinist who was annoyed by the bagpipe during his war-time experience, but after three months of it he admitted that it had a tonality and melodic idiom of its own, though it was only understood by Scotchmen.

Colonel Somerville, replying to a vote of thanks, explained why a bandmaster had to retire possibly at forty-seven. It was the Army rule to require it (if he had twenty-one years' service and was forty-five years of age), to make way for a qualified Kneller Hall man who was posted for the next vacancy. As to part-singing, a good deal of inertia was met with. As a military attaché, he noticed the magnificent singing in Russia and elsewhere, and was doing what he could for it in our Army. The singing of rounds and catches in competition would help the movement forward.

SCRIABIN AND HIS MUSIC.

THE last of the invitation lectures of the Incorporated Society of Music was to have been delivered by Dr. Walford Davies on an unannounced subject. He was unable to be present. At short notice Mr. Herbert Antcliffe, musical critic and author, accepted the Committee's invitation to give a lecture-recital on Scriabin, which he gave most ably, and the audience were delighted with the masterly and incomparable interpretations of Mr. Edward Mitchell. The only regrettable feature was that too many visitors left the room early, possibly when they had made up their minds about this composer and his music, or on discovering that Dr. Walford Davies would be absent.

Mr. Antcliffe said that twelve months ago Scriabin was the most discussed of modern Russian composers, and though events had since transferred much of the discussion to Stravinsky, we were still far from realising sufficiently the significance of the work of Scriabin. On this occasion he wanted to consider the music of Scriabin as the work of a great individualist—a writer with thoughts and feelings entirely his own, for which it had been necessary to invent new means of expression, particularly in the details of harmony and combination of melodies.

One of the surest signs of Scriabin's individuality was the constant stream of comparisons, favourable and unfavourable, with great or popular composers of the past. Actually he was unlike any of these composers, for he represented in himself and in his work the opening phases of a new epoch in the history of music. If it could be said that he carried on the work of any previous individual or school it was that of Liszt, whose ideas on programme music he developed quite independently of composers in France, Germany and England.

His early death and the fact that his introspective nature prevented him from seeking or encouraging disciples hindered further progress on the direct lines of his own work and caused his music to be understood on too narrow a basis. Consequently he no more founded a school than did Debussy, though doubtless both had followers.

In was in his general development that Scriabin formed something more than an isolated phenomenon in the midst of a crowd of good, bad, and indifferent composers. His music bore a peculiar significance with regard to, and had a strong influence upon, the advance that is being made in the expressive power of the art. In tracing the development from his early imitative experiments to the full power and individuality of his latest works it would be discovered that, like many others who had died comparatively young in years, he was not immature in his feelings and methods of expression, except, of course, in the way that the true artist never grows old.

Scriabin was essentially a programmatist—not altogether in the same way as most modern composers, but with the essential qualities of that class of writing. He employed the outlines of the programmes which the titles of his works suggested as the means of stirring his own inspiration.

His first attempt at writing a sonata failed, and resulted only in a single movement. This was an agreeable student work which most clever young musicians who knew Liszt and Chopin well could write, but did not compare in strength of thought or control of material with the similar E flat minor Scherzo of Brahms. With the Fourth Sonata he entered a new period of his work, and Mr. Antcliffe considered that it would not be surprising if in future years, when music as a whole had reached the point marked by this innovator, if all the earlier work was put in the background as being merely that of an apprentice.

So far as mere beauty of sound was concerned, Mr. Antcliffe thought "The Divine Poem" was superior to anything else Scriabin had composed. He had now acquired an enormous technique, by a thoroughness of study that was almost unprecedented, and was able to express his love of nature and its concomitant theosophy in his own way. Whatever one might call Theosophy—a religion, cult, philosophy, superstition—Scriabin evidently held to it firmly as an inevitable consequence of his ideas about, and love of, Nature. And to express it he had to extend the vocabulary of his art. It was this

extended vocabulary rather than the actual religious character of his work that made it difficult of apprehension. It was not necessary to believe the same as a composer in order to appreciate his music; otherwise the music of Palestrina, Mozart, Gounod and Franck would be taboo to the Protestant and Jew, and that of Handel, Brahms and Mendelssohn to the Catholic and Moslem, which was not the case.

That his ideas on the combination of tone and colour had not yet been fully carried out was not the fault of his conceptions or his method of writing them down; but of circumstances. The future would doubtless bring a means of employing coloured light as an adjunct of music that would meet the requirements of "Prometheus" as well as the broader methods of Bantock's "Atalanta in Calydon." It was possible that a hundred years hence people would look on Scriabin's use of coloured lights with little or no more wonder and amusement than musicians of to-day look on Beethoven's orchestration.

It was significant of the times as well as of the mentality of Scriabin himself that he used the human voice merely for the purpose of getting varied tone colour and cumulative effect and not for verbal expression. Personally Mr. Antcliffe regretted the lack of any real choral work by Scriabin much more than he regretted the composer's lack of interest in opera.

The following is the list of compositions of Scriabin which were performed by Mr. Edward Mitchell: Op. 4, Allegro Appassionata; Op. 8, No. 12, Etude in D sharp minor; Op. 30, Sonata No. 4 in F sharp minor; Op. 53, Sonata No. 5; Op. 61, Poème Nocturne; Op. 72, Vers la Flamme.

A vote of thanks was proposed by Mr. Allen Gill. Seconding this, Dr. Markham Lee had heard and enjoyed the lecture, not for the first time. The scale utilised by Scriabin might have been put on the blackboard. Dr. Lee suggested Chopin and other influences upon Scriabin. With a change of illustrations, further lectures on this composer would be welcome. Then the light might dawn upon some people in the audience whom he overheard asking, "Is this music?" "What is that noise?"

LETTERS TO THE EDITOR.

[*The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuited to our columns. All correspondents must enclose name and address, not necessarily for publication.*]

To the Editor, *Musical News and Herald.*

SIR,—In a perusal of a recent issue I came across (in the correspondence columns) a by no means unusual thing—a letter from Mr. Algernon Ashton on the warpath.

It seems to me he is responsible for a grave error, for he says that the immortal and illustrious Clementi composed something called "Gradus ad Parnassus." I was taken aback to see Mr. Ashton attempting to take a mote out of the unfortunate Mr. Girardot's eye, when he already had a beam in his own. It may give him pleasure: it causes us pain! K FLAT.

At the London Academy of Music on January 5th a demonstration of the Techniquer was given by Mr. R. J. Pitcher. The audience was large and appreciative. A performance of the first movement of Tchaikovsky's Concerto in B flat minor (two pianos) and some Preludes of Chopin and Scriabin made an agreeable feature of the evening. Mr. R. H. Walthew was in the chair.

AMATEURS IN OPERA.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

By ARTHUR C. CHAPMAN.

KING'S HALL, W., *January 6th.*

MESSAGER'S melodious opera "Veronique" was most pleasingly performed by the Chiswick O.S. at King's Hall on January 6th. The chorus were the outstanding feature, and this hard-working and ofttimes unappreciated body deserve the highest praise. Among the principals Helen Greig as *Veronique* proved a tower of strength and enhanced her reputation both as a vocalist and an actress by her performance. The somewhat inconsistent character of *Agatha* was capably played by Sybil de G. Elsee, who sang well and with artistic feeling. Molly Morel made a satisfactory *Ermerance,* although a firmer touch would have been an improvement, and her finished rendering of the third act solo was greatly appreciated. *Denise* was played prettily by Josephine Greig, who danced with grace and vivacity but was scarcely strong enough vocally. Effie McMorran contributed a clever little sketch of the deaf *Aunt Benoit,* and A. E. Hales was good as *Sophie,* the leader of the florists. The *Florestan* of William Hill did not always give the impression of a "lady-killer," but there was ample compensation in the manner in which he rendered the vocal numbers. A bright and cheery *Seraphin* was contributed by Herbert Ellory, who danced lightly and played with a keen sense of humour. The quiet, effective methods and dry humour of A. Duncan McMorran as *Loustot* provided the best character study of the evening. The Society's hard-working secretary, Leonard B. Wright, played *Coquenard* with his usual unflagging energy, but he would be well advised to try to obtain more variety of tone in his delivery. The small parts were smartly rendered although, at times, in too confidential a manner. Special mention must be made of the dancing, which was decidedly above the average, and the dancing mistress, Miss Nancy Borrett, must be congratulated. The orchestra accompanied throughout in a sympathetic manner, and gave the soloists every possible assistance. The training of the chorus reflected the highest credit upon Alexander Benck, the musical director, while the stage business, clear cut and effective, was a tribute to the labours of the producer, Arthur C. Chapman. Costumes and scenery were both up to the traditional standard of the Society. G. R.

Sasha Votichenko, the virtuoso of the tympanon, has returned from America, and is giving a concert at the Wigmore Hall, on Thursday evening, January 26th, when he will play the following works on the instrument that was presented by Louis XIV. to his ancestor, Pantaleon Hebenstreit, on the occasion of his marriage to a lady of the Court:—A selection from Gluck's "Notebook," some French melodies of the 17th and 18th centuries, a composition of his own entitled "Easter Chimes in Little Russia," a group of Cossack dances, and improvisation on gipsy songs, and an arrangement by Wieniawski. He will be assisted by Madame Tatiana Makushina and a Russian vocal quartet.

A special feature of the recital which Miss Florence Parbury is giving at Queen's Hall on Wednesday evening, January 18th, is the frequent employment of the organ (Mr. P. Mavon Ibbs), with the piano (Mr. Harold Craxton), in the accompaniments. The most important portion of her programme is to be operatic, comprising the two big arias from "Samson and Delilah," Santuzza's scene from "Cavalleria Rusticana," Pauline's Romance from "The Queen of Spades," and the Preghiera from "Tosca." Miss Parbury is a pupil of Jean de Reszke.

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MUSIC AND THE FILMS.

CLASSIFICATION.

ONE of the most glaring difficulties in the accompaniment of the films is the absence of anything approaching a system. It is left to the discretion of individual musical directors, most of whom appear to treat the subject by rule of thumb rather than by method. Hitherto this casual way of dealing with a serious problem may have been more or less adequate to the circumstances, but in the future it will not answer, because efforts are being made to raise the standard in every direction, and the music will have to keep pace. The first step is to survey the nature of the problem, and this involves a classification of films from the musical director's point of view. If all the types of pictures now being shown were arranged in classes there would be at one end of the scale, films whose character is such that it is quite immaterial what music is played with them so long as it is bright and cheerful, and at the other end there would be films with which the music is as intimately and indissolubly connected as it is with performances of opera or ballet.

Half-way between the two would come that enormous class of films in which the music bears the same relation to the play as it did in a type of melodrama that has now grown old-fashioned, when there was one kind of tune for the heroine and another kind for the villain. Just as in the drama a West End manager will have incidental music specially written for him, but a travelling company will commonly content itself with the stock-in-trade of the local conductor, there is considerable latitude in the accompaniment of this type of film. Several progressive firms now make a practice of preparing a list of suggestions for this purpose, which is obtainable on application by musical directors, but I am assured that the applications received are few in proportion to the number of exhibitors. In all probability there will be in the near future a further differentiation among films of this type, and the more ambitious of them will have a standard accompaniment issued with them. Something of the kind will soon be necessary to remedy the present anarchy. It is not necessary that it should be regulated with close application to the film. The cinema technique of to-day is based upon very rapid changes of scene or of point of view, and, even if it were possible, it would not be desirable for music to assume the same fragmentary character. In a dramatic film it is the changes of mood, not of scenario, which govern the musical requirements. It is also the pace at which movement is shown on the screen. In the absence of any definite plan the musical director is liable to change his music either too frequently or not frequently enough, with the result that it overlaps into scenes to which it is not appropriate. But where a definite plan exists this can be obviated, even though the actual music employed is not rigidly prescribed. It is not, however, fair that the task of devising such a plan should be imposed upon countless musical directors every week, when one could do the work for all; and, as audiences become more discriminating, with the raising of the standard, this method is likely to become more generally adopted.

This suggests at least four classes of films. First, those which leave the musical director to play whatever he likes best, and for as long as he likes. Second, those which are provided with music cues of the old melodramatic type, but with no actual suggestions of the music to be employed. Third, those provided with music cues and with suggestions of the music to fit them, with or without copies of the music itself. Fourth, those for which music specially composed or arranged is indispensable or compulsory.

There are few films at present belonging to this last class, but everything points to their becoming much more numerous in future. The example of the producer who commissioned a film-symphony from Richard Strauss is not likely to remain isolated. In *The Times* the other day there was mention of a film of "The Sleeping Beauty" based upon Tchaikovsky's Ballet, with which it would have to be synchronised. In principle the art of the cinema is an art of regulated movement, and as producers develop artistic aims and ambitions they will tend to realise more and more how much regulated movement gains in effect from the rhythmic support of music. Nor must it be thought that this will apply only to lofty imaginative subjects, or to dancing visions of fairyland. On the contrary, in comedy and in broad farce the value of regulated movement is perhaps even greater. Think of the typical comic juggler of the music-halls, and of the way in which his grotesque effects are enhanced by a carefully prepared rhythmical support from the orchestra. Half his success depends upon calculations of this kind. Cinema producers have yet to explore this field, but that they will eventually do so is certain. Then some day a Charlie Chaplin of the future will give us a farcical film produced with the exact precision of the ballet of "The Good-Humoured Ladies," also a farcical comedy, each gesture being supported by accurately-timed music. That ballet, in fact, contained some very valuable lessons for cinema producers if they had been ready for them. E. E.

We hear that when "Way Down East" goes on tour a large portion of the original orchestra will be travelled, with a musical director. This in itself is good news, as the precedent is one that may well be followed with great advantage to all who are genuinely interested in cinema music. Mr. D. W. Griffith is showing the way to do a thing that the majority of touring managers have considered impossible, *i.e.*, to travel your own band. When music in the cinema takes its rightful place this procedure will undoubtedly be the rule and not the exception. Inasmuch as there has been no difficulty in percentages over this booking, we may look forward to the future with confidence.

Special interest attaches to the music to be performed with "The Great Adventure" which follows "The Three Musketeers" at Covent Garden on Monday. The score has been arranged and adapted, with original thematic improvisations by Laurence Rubinstein, in collaboration with Alfred Dove. The story being of the seventeenth century, the works of Purcell and contemporary composers have been drawn upon, as well as folksongs of the period. On the occasion of the first showing of a "natural colour" photo-play there has been an endeavour to introduce corresponding colour into the orchestral mood painting. A special feature is the introduction of old English madrigals, sung off-stage by a double quartet, who will render, among other pieces, the very appropriate "Here's a health unto His Majesty."

The inauguration of this page has already brought us some interesting inquiries, including one from a cinema pianist who desires to get into touch with other progressive cinema musicians, for mutual counsel and the exchange of suggestions regarding the best music. We hope to deal with this inquiry in the near future, and shall be glad, in the meantime, if other cinema readers will communicate with us.

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Educational and Choral Pages

Conducted by John Graham.

Educational Ups and Downs.

Attending meetings of many societies as I do, the thought often recurs: Are these people on the ebb or flow, or are they just marking time? Clever managers can obscure this issue for a long time in various ways. They may have the knack of attracting a good lecturer or subject, or may choose a fortunately convenient time and place for meetings, or they may economise in the number of meetings, perhaps holding only an annual meeting. By such sensitiveness or adaptability some societies have carried their affairs over bad times, or have even outlived their real or original purpose. Quite lately I have seen societies starting afresh with vigour when they had seemed to be quite anæmic. As none of us live in water-tight compartments musical societies should take note of non-musical attractions which may contribute to their advantage. For example, if the membership is mostly feminine, many ladies are sure to be in town on certain days which are much advertised on the front pages of the daily press, and while they are in their economical mood a lecture that is cheaper even than a "bargain" will be irresistible. Sometimes it is a gain to have meetings of two societies following each other, if the hours do not run too closely or too far apart. It will be for the better if one is social and the other serious. Another feature of the times is the relaxation of the rule at invitation lectures about giving up tickets at the door, where there is usually room in the hall. It is better to have a full house than to preach only to the converted. Many other points will occur to ingenious secretaries who are keen to turn "downs" into "ups."

Church Music Nurseries.

Old Rochester boys, I have always thought, have had a more remarkable list of organists than any other small city. Seven of them have filled the organistships of the Cathedrals of Carlisle, Durham, Ripon, Exeter, Chester, and Manchester, and of Westminster Abbey. The author of "A Westminster Pilgrim," who supplies this list, will be interested in another, though not quite parallel, list given by Mr. James Walter Brown, many of whose verses have been set to music by cathedral organists. Although I have known him for almost fifty years, I was not aware of some facts which he has just given in his cathedral memories of sixty years. When he was solo boy at Carlisle Cathedral four of the lay-clerks of those days had sons whose records are as follow: Dr. John Naylor was for several years organist of York Minster. His brother, George Frederick Naylor, is an organist in New Zealand. Mr. Hubert Hunt is the present organist of Bristol Cathedral. Dr. E. W. Naylor is organist of Emmanuel College, Cambridge, and Mr. C. L. Naylor, M.A., Mus.Bac., is organist of St. Peter's, Harrogate. Mr. John George Buttifant was for many years organist of Horsham Parish Church. Mr. C. E. Metcalfe, after holding organ appointments in London, is now organist at Lockerbie. Besides this list of sons of lay-clerks in 1861, Carlisle Cathedral has been the nursery of some famous organists: Mr. W. T. Best, a native of the city; Dr. H. E. Ford, a Rochester chorister who retained the cathedral organistship of the Border city for sixty-seven years; Mr. Sydney Nicholson, now of Westminster Abbey; and a number of other musical names occur to me of singers, composers, and organists who have brought fame to the city and credit to themselves. A survey of this kind is grateful to the memory, and there must be many other old cathedral choirs that can sing "Let us now praise famous men and the fathers that begat us."

CHORAL ARTICULATION.*

By SYDNEY GREW.

WE frequently discuss the articulation of words in singing—usually under the term *diction*—and lately some of us have gone so far as to ask, Why have words at all? Among the notions behind the question are the erroneous fancies that shaping words hinders the making of pure sound, and that the metre, rhythm, and phrase-formation of the text hinder the creation of free music. The truth of the matter is the opposite of these notions; it is the words that give character and substance to the piece and to the performance of the piece, and without the words the piece would be but *quasi*-instrumental. Once in a while composers write for voices without words, or to a *lah lah luh* text, as Delius in the case of his two unaccompanied part-songs (1917-1920). And much of the choral music of Bach and Handel is, in effect, word-less, the treatment of the text being obviously instrumental. But in true choral music the poem is preserved as carefully as in a solo song, and its words should be as well articulated as in emotionalised speech.

* See page v. of "The English Madrigal School," by Dr. Fellowes (Stainer and Bell, 8d.).

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Choral performances fail in this respect for two reasons. One is that choirs are not taught to articulate according to the rhythm of speech. The other is that composers often misunderstand the rhythmical movement of the text, and so set the words falsely, whereupon, of course, it becomes impossible to pronounce them properly.

The composer who cannot accept the rhythm of a poem, and let it determine his music, is deficient in technique. He is like the composer who cannot write a pure counterpoint, and is as constantly uncomfortable when compelled to rest upon the words. Such a composer has only to study prosody in a scientific manner, and make himself sensitive to verbal rhythms and cadences, and his technique at once improves; for rhythms can be learnt as readily as counterpoint.

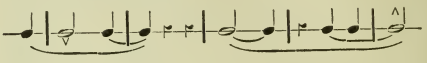
The choir that articulates badly does so chiefly because it has not studied the cadential utterance of verbal phrases. The members of the choir may be illiterate, or naturally insensitive to good sound, and either leave out the aspirate, for example, or put it in with painful care, as certain people do in public who, if at all aware of things, would never risk the loss of dignity that is theirs whenever they speak to an audience. But the individual illiterateness of members of a choir is not apparent in the body; and so a choir's poor articulation is due to ignorance of verbal rhythm.

We do not speak by syllables, nor even by words, but by " thought-groups " of syllables. Good articulation is therefore little more than good *motive* phrasing; if you look after the cadences, the syllables will look after themselves, for the reason that sense and meaning rest in the cadences, and for the natural consequence that if these are created correctly, it must be because everything is well understood by the speaker or singer. There are two phrases in the line

" I wandered lonely as a cloud."

Each phrase expresses an elemental idea, and there is no meaning in any portion of the line less than a phrase. In a phrase one syllable is cadentially the climax, and the remaining syllables are affined to it in rising or falling progression. The master-syllable may be at any point, and the phrase may have any number of syllables from two to about eight or twelve. Good articulation simply requires that the phrase shall be grasped as a rhythmised entity, and uttered as such. Elocution, as normally practised, does not extend to this truth, but stops at the syllable. The broad sweep and grand wash of rhythm are lost, and elocution ceases to be art. Choral singing similarly attends to the syllable, with the same results.

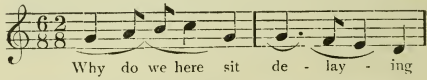
Every verbal phrase has a name. And every verbal phrase has one natural form for itself in music. These phrases and musical forms should be studied technically by a choir, as a pianist studies idiomatic features of pianoforte music. The first phrase of the above line from Wordsworth is an " amphibrach "; the second phrase is a compound of " trochee " and " amphimacer." The most immediately natural musical value of the line is



There are many other musical forms for such a pair of phrases as this; but, whatever the form, the text remains the same, and so the rhythm does not alter its cadency. With scientific knowledge and a practised technique, it should be possible to articulate clearly any musical setting of verbal phrases where the natural rhythm is not lost.

Choral singing suffers because chorus-masters teach notes only. And concert performances are ambiguous for the reason that the singers are ignorant of the general rhythmical movements of the piece. Cadenced articulation is the first step towards the state of affairs where choral work is safe, natural, and virtuosic.

The best music for such study as the above is in the madrigal, because in the madrigal verbal phrases pass with extraordinary correctness and amazing variety into musical forms. Unfortunately, our ways of barring the madrigal obscure and distort the rhythms, and so the best material becomes the worst. But the rhythmical delicacy of madrigal movement can be perceived the moment we learn to look at the music regardless of the bar-lines, and we can always isolate a passage for technical study. Could any chorister fail to articulate well so exquisitely accurate a phrase as



SECONDARY SCHOOL MUSIC.

THE Union of Directors of Music in Secondary Schools held their twentieth annual general meeting at University College, Gower Street, London, on January 3rd. Mr. A. Rawlinson Wood (Denstone) presided. A satisfactory balance-sheet and other business occupied the first session. For the new year, Mr. R. Sterndale Bennett (Uppingham) was elected president, the Rev. Dr. S. J. Rowton (Fulletby Rectory, Horncastle) secretary, Dr. Percy Buck auditor, and Messrs. H. Riding and Percy A. Scholes new members of committee. It was agreed to hold the next general meeting at the same place and time next year. In addition, a summer conference will be held at Harrow, by invitation of Dr. Buck. Subscriptions are now made payable on January 1st, and, subject to formal confirmation, it is intended that the amount shall be five shillings. It was proposed to enlarge the list of members in regard to its published form. Two papers

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or addresses were given, as reported below. An adjournment for luncheon was made, and the afternoon meeting closed with votes of thanks.

SOME SUGGESTIONS BY DR. ROOTHAM.

Dr. Cyril B. Rootham, Fellow and Lecturer of St. John's College, Cambridge, gave what the chairman described as an illuminating and courageous address, or series of "Suggestions as to Music Teaching in Schools." He had been invited to visit a number of the chief schools of the country, and he found that enormous strides had been made during the last ten or fifteen years, although the picture was not all rosy. A good sign of the times was that some brilliant University men were taking up the teaching of music in preparatory schools from a sense of duty educationally.

As to the great public schools, the teaching of the pianoforte was a snare. The main thing now required was the co-ordination of eye, ear, brain, and hand. In examining a large number of candidates, Dr. Rootham had never had sight-singing at such a low ebb. He could offer no reason for this loss of power on the part of men at the University. Instrumental playing, on the other hand, was miles ahead of ten years ago. Obviously, the schools had taken instrumental playing seriously. It was on the crest of one of those waves, alternating between singing and playing, which were noticed in the course of centuries. He thought singing in music study should precede playing. Singers were dependent upon their own voices in making sounds, and they were able to think of music in sentences owing to the horizontal view of the line of music, instead of the chordal view as in playing. There should be more dictation, and the taking down of rhythms and tunes was easily done by boys and girls with a little practice. Those who learnt to play the pianoforte, during their lessons, should have some regard to the forms of music. Few seemed to be able to give a reasonable answer to the question, say, "What is the form of the Fantasia in G minor by Bach?" or "What is a fugue?" Also the style and period of the composer might be considered. Thousands of boys and girls were eager to learn, and the creating of enthusiasm depended upon the teachers.

Why should boys have to begin the study of musical theory with four-part harmony? Dr. Rootham had been examining music papers in the Cambridge Locals for fifteen years, and had corrected thousands of harmony papers. About one in three hundred showed that they had triumphed over the dreadful pianoforte craze of these times. The rest was a welter of muddle. For years Dr. Rootham had been trying to stop the study of four-part harmony as a preliminary study. Boys and girls who attempted it gave us bad mathematics. Try the result of such methods on audiences. He had done so three times before intelligent audiences by playing the National Anthem with the melody in the left hand against a light right-hand accompaniment. Not one person observed the tune. Children should begin by writing a number of tunes, which they would do quite readily. People read badly because they read in chords instead of thinking in sentences, which was the proper introduction to music.

Why, oh why, should pupils fill in a figured bass by counting 1, 2, 3, 4, 5 to the required space or line? Figured bass was a mere scaffolding for the harpsichordist, a kind of shorthand transmitted from former centuries. No account was taken of passing-notes, and in some text-books these were not allowed. It was futile for a candidate to try to make the notes fit. Counterpoint should come first. That mercurial, admirable person, Sir Hugh Allen, had done good service by getting strict counterpoint defined by leading musicians in a recent manifesto. After counterpoint could come the study of chords. Dr. Swete once said that his theological students had read many books about the Bible, but they had not read the Bible. Students should hear music itself. How much did they hear of Purcell? Quite glibly they would say "Purcell was the greatest English musician that ever lived." Ask them to name a single one of his works. And ask a teacher how many of them he had in his possession. The joy of the old music was coming back to us through the Carnegie Trust Fund and other influences. Boys would not sit long playing five-finger exercises if they were allowed to hear good music.

Folk-song also interested young people, and through it they soon found that the modes were not something remote. Recently Dr. Rootham told a meeting of clergy that if they continued to have the usual musical rubbish in church, they would notice that young people did not come to hear it, especially if on the previous evening they had been listening to first-rate symphonies. And in listening to folk-song or other music, the historical sense could easily be inculcated as every lesson proceeded. As a concluding word, Dr. Rootham combated the usual objection that "there is not time for these things." Parents would have to find out which was the more important: real education in music, or learning to play a few pianoforte or violin pieces indifferently.

Opening the discussion, Mr. Rawlinson Wood did not find that sight-singing was being neglected in secondary schools, and other instruments besides the pianoforte were being taken up. As to performers, he would be sorry to think that as many as five out of his 150 boys would ever go on to a platform, but a large number might become appreciative listeners. Sympathy between the Universities and the public schools was needed. All that the schools heard from the Universities was a notice as to available scholarships.

Mr. Bernard Fowles (Seacroft and Hereford) persuaded parents to adopt his plans instead of teaching the pianoforte. Boys should hum over the tune as they played, part by part. The music must be heard in their minds as they proceeded.

The Rev. J. B. McEligott (Ampleforth) said that the music teacher should have a more important place in the school. If music had a status similar to that of classics and literature in preparation for Oxford and Cambridge, antagonism between members of the staff would disappear. They would feel that they were all working towards the final result in the examinations. As a test in gramophone listening, he put some poor music amongst the good records, and tested his boys as to their preferences. He found that they liked modern music, even when they did not know its harmonic structure. They also liked music that recalled a story, the story having been told.

Mr. A. E. Armstrong (Peterborough) said that the county schools provided most of the scholarship students, and few of these, on coming from the elementary schools, could now read the Staff notation. As they got older, the subjects multiplied, and the time available for music was short.

Dr. Percy Buck (Harrow) had had boys whose compositions reached the standard of performance required by the Patrons' Fund, but he did not give them four-part harmony. The main object of a music master was to interest his boys who were not musical. The progress that was being made was evident from the membership of the University Music Club, which was 150 fifteen years ago and was now 400. Boys should be able to appreciate music as they appreciated pictures, not by nudging one another when they picked out a second subject, but by talking commonsense about music. Parents did not want their boys to be able to write music. Boys should have other accomplishments such as a cultured man ought to have. In literature a child looked for incident; in pictures he liked colour; in music he wanted, above all things, rhythm. Dr. Buck would take a boy to the doctor if he said he really liked

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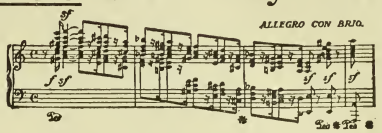
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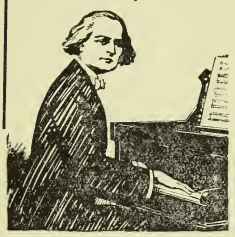

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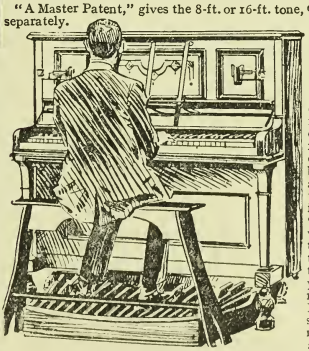

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the " 48." Discrimination was not a juvenile quality. He would allow a boy to choose one piece, even a bad one, if the teacher chose the next. In two or three years they would not be able to stand the bad stuff.

Replying, Dr. Rootham said that cohesion would come about if the schools told the Universities what they wanted. As to examinations, if they said " we don't want the beastly things," there would be none. He did not speak in his address about bad music, but did refer to defective systems of teaching. When a boy brought the " Rosary," and confessed he did not like it, they agreed to burn it. There was no doubt about the present weakness of undergraduates in sight-reading. Nowadays they would make the same mistake twice, and that was not a common feature formerly.

SCHOOL PIANOS.

The afternoon meeting of the Union already named was addressed by Mr. H. B. Dickin, M.A., Editor of the Journal of the Federation of British Music Industries, on " School Pianos." The subject had been under discussion in several quarters. Certain inquiries had also been made, and in no case had school pianos been held up as models of excellence. Even in homes where parents were themselves keen amateur musicians, Mr. Dickin discovered that their daughters learnt and practised on pianos which had long since been banished from the drawing-room, and indeed ought to have been banished from the house. In one school the boys had removed the ivories from the keys and used them as key labels, leaving the budding pianists to practise on the glue.

A consultative committee of his Federation had recently been formed, and, at its first meeting, Sir Hugh Allen hoped the Federation would do its part in getting bad instruments scrapped. The ultimate responsibility rested on the parent, but a good deal of it must attach to the school authorities, and, in particular, to that system which obtained of making the director of music subsist on his music fees, and supply from those fees sufficient pianos for the purposes of himself and his pupils. In certain quarters that system no longer obtained.

At the present moment one of the main questions was the difference in price between British and German pianos. The Germans were making a frantic effort to recapture the piano trade in this country. A German piano manufacturer affirmed that he had received an offer for three thousand upright pianos for the English market, and said that " the pianos may be made of quite bad wood and do not need to look particularly well outside. The important matter is that they should have a tolerably good tone. What is wanted is an exceptionally cheap instrument." Exceptional cheapness was apt to mean exceptional nastiness, no matter whether it attached to German goods or those of any other country. It was necessary to warn people against pianos which bore British names entirely unknown here. Pianos might be made in Germany, or, say, Czecho-Slovakia, and then sent over here and given what was known in the trade as a stencilled name. The country of origin should be known. Most of the parts might have been simply assembled in this country. We ought to say all we could for British pianos. The Colonials, according to a South African Trade Commissioner, Mr. W. G. Wickham, were not in love with British pianos because they did not believe that the British were a musical nation. They saw in some at least of the home papers which reached them that the British public would flock to hear foreign artists.

Before the war many of us believed in the supremacy of the German piano just as much as we believed in the supremacy of German music. But things had greatly changed in the last ten years. We had now a strong and vigorous school of composition, our orchestras need fear no rivals, our organists held their own against those of any other country. It seemed, therefore, a thousand pities that we should allow any doubts to linger in our minds as to the ability of Britons to manufacture musical instruments. We did not go abroad for organs, except, perhaps, those of the American variety. We did not go abroad for instruments required by military or by brass bands. There was no earthly reason why we should go to Germany for pianos.

The German manufacturer was not giving us a fair deal. At the present rate of exchange, a German piano of a high grade, even a grand piano, should be got for about £40, but was the German manufacturer going to let us do it? British manufacturers were turning out the best instruments they possibly could. One firm alone quite recently spent £30,000 in scientific research. Other British firms followed suit. There was no holy inviolable mystery in the manufacture of a piano. We believed formerly that the German pianos were the best in the world because the Germans themselves told us so. They were unable to tap any mysterious source of supply which made their sound boards, their strings, their frames, or their cases better than those we could make, and as for their actions, a great many of them were imported from Paris. We were all out to teach the public at large that it was folly, and worse than folly, to expect a child to acquire a love of music if the instrument on which he or she was forced to learn and to practise had the tone of a tin kettle, and a mechanism comparable only to that type of motor car which Mr. Heath Robinson was telling us we could all make out of such derelict scraps of household furniture as dustbin lids, perambulator wheels, and broken down kitchen tables.

In the discussion, a music master who approached an English maker was told that, owing to the cost of labour, a pianoforte could not be produced at a less price than £100. His experience of recent purchases was that the new pianos did not stand wear, and thus he had to pay a very high price for a very inferior instrument. Did the difference in price go in workmen's pay? The public were not obsessed with any belief in the superiority of German pianos. That part of the controversy was beside the mark. Could any British pianos be got at all? If he could get a reasonably good foreign piano for £50, and British makers still asked a minimum of £100, he was going to buy foreign pianos. Commercial patriotism was not a sufficient justification for his spending twice as much money for a good native article.

Another speaker said that he had seven pianos in bad condition. His managers allowed him to sell these old instruments. He found he could hire new pianos for a year for a small sum from a British maker, who removed the pianos when the schools broke up and replaced them on hire at the beginning of term with new ones.

The last question asked was whether anything could be done to preserve the pianos that were in use. They suffered by being left in draughty schoolrooms, which were unheated during the holidays. It would be useful to know what care might be taken of them, seeing that new ones were too expensive to buy. It was not a case of abuse during school. Some houses at public schools made the piano the pet of the house, and fed it with milk and biscuits!

In reply, Mr. Dickin answered a hint about so-called British pianos not being really British. He knew that actions were made in London, and he had recently visited other factories where he saw everything made except actions. He had obtained a mass of information showing that educational authorities were refusing to buy pianos. Besides increased wages, there were heavier costs in materials, rents, buildings and offices, and so on. There was not much likelihood of prices coming down within the next six months. In these matters the Federation of British Music Industries, if written to, would be pleased to give information and advice.

J. G.

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'67

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address.

Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

VIOLIN PIECES.

Will you please recommend some good new music for violin and piano, about the difficulty of Grieg's Sonatas. These (three, in F, G, and C minor) are the only modern violin works I know. Kindly mention a sonata, and an album if possible, or piece suitable for a gift. (2) Who are the leading modern composers for the violin?—FLOSSIE.

(1) Mistowski: Aria, Gigue, Hornpipe. Pergament: Serenade. Modern violin sonatas are all very difficult, but the little sonata by J. B. McEwen you would find within your powers. There is a violin album of Russian composers, edited by Adolph Mann and published by Chesters. You would find volumes 2 and 3 particularly interesting. Do you know the very beautiful sonata by César Franck? It is still counted among the modern works, and is one of the most delightful of sonatas.

(2) There are many prominent modern composers for the violin: Elgar, Mackenzie, Fauré, Saint-Saëns, Bax, Rebikov, Iljinski, Milhaud, Goossens, John Ireland, Frank Bridge, and works by Debussy, Ravel, Scriabin, and others have been arranged for violin. The original works of Kreisler are charming, though very difficult, but there is a long list of interesting and beautiful transcriptions by him.

METRONOME RATES.

Would you please inform me the approximate metronome speeds of the following violin music:—(1) *Nardini: Concerto in A.* (a) *Allegro molto moderato;* (b) *Adagio;* (c) *Allegro grazioso.* (2) *Grieg: Sonata in G minor.* (a) *Second movement—Allegretto tranquillo;* (b) *Third movement—Allegro animato.* (3) *Bach: Sonata in E major (No. 6 of 6 sôlo sonate).* (a) *Preludio;* (b) *Gavotte e Rondo;* (c) *Gigue.* (4) *Saint-Saëns: Rondo Capriccioso.*—S. G. H.

(1) We are sorry that, as the Nardini Concerto in A is out of print and we have not a copy by us, we cannot give the metronome speeds. (2) Grieg, Sonata in G, Op. 13. (ii) Allegretto tranquillo, crotchet=84. (iii) Allegro animato, crotchet=200. (3) Bach, Sonata in E major. (a) Preludio, crotchet=138. (b) Gavotte e Rondo, minim=84. (c) Gigue, dotted crotchet=80. (4) Saint-Saëns, Rondo Capriccioso. Andante malinconico, crotchet=52. Allegro ma non troppo, dotted crotchet=88. Piu allegro, dotted crotchet=120.

QUARTET AND ORCHESTRA.

(1) *Kindly name a few quartets for two violins, 'cello and piano, including some modern works of moderate difficulty.* (2) *What would be the best symphonies for a small orchestra who have not done anything of this class before?*—F. F.

(1) Domerc: Quatuor facile. Söchting: Danses Bohémiennes. Dvorák: Humoreske. Dvorák: Bagatellen. (2) Of actual symphonies you could not do better than take those of Haydn and Mozart, beginning with the earlier ones in each case. And you could vary these with suites and smaller pieces, such as, for instance, Scènes Pittoresques, by Massenet. Scènes Poétiques, by Godard. "Britannia" Overture, by Mackenzie. Three Bavarian Dances (Nos. 1, 3, 6 of Op. 27), by Elgar. Miniature Suite, by Carsé. Suite de Danses Anciennes et Modernes (Op. 103), by Godard.

VIOLIN EXAMINATION.

Will you tell me the metronome rates of the Studies and Pieces for the Elementary Division Violin Examination, 1922, Associated Board? Will you also say what bowing should be employed in the Study in G, List B, Elementary, Wohlfahrt? Should it be the same as Kayser's Study in F, Op. 20, No. 3.—R. B.

List A. H. W. Richards, Melody in G, crotchet =84. Handel, Minuet from "Samson," quaver=126. Wohlfahrt, Study in F, crotchet=112. List B. Kinsey, Serenade, dotted crotchet=96. Schubert Entr'acte from "Rosamunde," crotchet=76. Wohlfahrt, Study in G, crotchet=80. Study in G by Wohlfahrt. The first note should be played broadly but fairly quickly from the middle of the bow to the point. The two semiquavers are then played at the point. The next note, played broadly but fairly quickly, brings the bow back to the middle. The next short notes are then played in the middle of the bow. Every note must be attacked with a little pressure of the bow on the string.

PIANO QUARTETS AND QUINTETS.

We are familiar with those of Beethoven, Mozart, Mendelssohn, Schumann, and Rheinberger, and would like some others in which musical taste rather than extreme technical ability is required. You know we are not all capable of tackling the works of Brahms and Dvorák. I can see scores of works in the publishers' lists, but one has no guide as to their degree of difficulty.—BEAVER.

Piano quartets: Fauré, Quartet No. 1, C minor, Op. 15. Fauré, Quartet No. 2, G minor, Op. 45. Saint-Saëns, Quartet, B flat, Op. 41. Piano quintets: Frank Bridge, Quintet. Saint-Saëns, Quintet, A minor, Op. 14. Franck, Quintet, F minor. There are no really easy works of this description, unless you play things by such composers as Pleyel, or the Suite by Saint-George, but you would hardly find these satisfying. You will probably find the above works within your powers. If not, you must find your powers equal to the works!

ANSWERS IN BRIEF.

TOM.—The interval you quote is doubly augmented.

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LECTURER.—Just on the stroke of giving a lecture, you ask us to give biographical details of young composers of five foreign nationalities. Such work requires research, as well as considerable demands on space, and you should, on your part, allow time for it. We will try to help you later.

Musical News and Herald

Edited by Edwin Evans

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Organise! Organise!

By THE EDITOR.

WHATEVER aspect of English musical life comes up for consideration, there is at least one sense in which optimistic conclusions are justified. There may be surviving weaknesses, but, even where these occur, there has been some measure of improvement in the last twenty years or so. The organisation of the musical world is a case in point. Viewing it objectively as it stands to-day, one is aghast at the opportunities missed. But if one takes an historical view, one is at once reminded of that strange period some years ago when organisations of one kind or another were founded with enthusiasm, lived on fitfully for a few seasons, and then came to an inglorious end, not even achieving the relative distinction of perishing in a crisis, but simply falling to pieces for lack of any element of cohesion. Anybody who happens to remember these mushroom growths must derive some satisfaction from the present state of musical organisation. But if there is ground for rejoicing, the improvement hitherto achieved merely whets the appetite for more.

At present the trade has the advantage over the profession. The most efficient organisation is unquestionably the Federation of British Music Industries, for the double reason that it possesses the sinews of war and that it is directed with remarkable skill. To mention only one element, a vital one under present circumstances, its publicity is widespread and does what is required without being obtrusive. There is nothing spasmodic about it as there is in the attempts to arouse interest in other aspects of our musical life. It is not red-hot for a week and frigid for six months afterwards. And it is successful. The proof of the pudding is in the eating, and every newspaper reader can see for himself that the links connecting music and industry are given due prominence on all occasions. There is nothing resembling it on the professional side. Annual conferences and lectures are duly reported, but, once they are over, whatever interest they have aroused is allowed once more to lapse. A question of national importance is raised and debated for a few days, only to be dropped again before any conclusive results have been obtained. Here is an instance arising out of last week's leading article. My attention has been drawn to the fact that the current programmes of the Queen's Hall Symphony Concerts do not justify the apparent exoneration from blame with which that article concluded. But I was then referring to the recent past—that is to say, to the concerts of 1921. It will be remembered that when a prospectus of these concerts was first issued, there was a general protest against the neglect of English music, whereupon the management issued an amended prospectus of the first series, which was given in the autumn, leaving the remaining programmes unaltered. The second series is now in progress, and the third opens on February 25. These two series comprise eight programmes, with forty-three works, among which there is only one by an English composer—the prelude to Elgar's "The Dream of Gerontius." The iniquity is glaring. It was clearly a matter of organisation to follow up the advantage gained in the autumn, in the absence of which the management might claim to be justified in assuming musicians to be as half-hearted in the matter as the public is apathetic. Had the publicity of the professional bodies been as efficient as that of the Federation, the remedy would have been immediate. Public opinion is sympathetic, but it is inarticulate. It needed arousing, and one or two individual journalists are not enough for the task. Until British music is defended with as much energy as the British piano, the professional bodies cannot claim that they are fulfilling their mission. They lack organisation for the purpose.

It is not my province to evolve schemes. One would need to be in the position that Colonel Tatton occupies in the Federation to formulate comprehensive proposals. I can only deal with such opportunities as come under my immediate notice. A little while ago, for instance, I drew attention to the fact that the many musical journals of the Continent were almost entirely without reports of events in British music. My information is to the effect that they cannot help themselves, because the present rates of exchange make it impossible to offer such remuneration as a London correspondent of standing and authority could be induced to accept. This was clearly a difficulty worthy the attention of an organised body. It could be surmounted at relatively small cost. Be it noted that I am not suggesting inspired propaganda, which seldom has much value, but merely the facilitating of a news service which, but for the low value of Continental currencies, would probably have been in operation before nów, there being an ascertainable demand for it.

Since I drew attention to the above, a cognate difficulty has become prominent. Musical visitors to Central Europe have reported an awakening of curiosity concerning our composers and their works. But on all sides we hear that, much as musicians there would like to become acquainted with the latter, they simply cannot afford it. A score, for instance, such as that of Arnold Bax's "November Woods," which Messrs. Murdoch, Murdoch and Co. have just issued at the moderate price of twenty-five shillings, might cost at the present rate of exchange about a thousand marks in Berlin, or about fifteen thousand kronen in Vienna. The German or Austrian writer on musical subjects is not in a position to spend so much money for the purpose of an article or an essay that will not return him more than a mere fraction of his outlay. Messrs. Murdoch, on the other hand, after engaging their capital in an expensive publication, cannot be asked or expected to give it away broadcast. But a central organisation, if such existed, could, after carefully gauging the necessities of the situation, to prevent overlapping and ensure effective results, devise a plan which would be acceptable to the publisher, and place the requisite number of copies where they would be most likely to make the work known. In fact, a professional body having the support of all the publishers concerned could do so much more than any one of the latter singly that any initiative in this direction is almost assured of a welcome. But it is precisely the initiative that is lacking. There is no driving-power anywhere.

Another matter which would immediately occur to a skilled organiser is the systematising of musical information of all kinds. At present, if a journalist, or a concert-agent, or a teacher, desires any information concerning a composer, a performer, a work, or a performance, it is a practical impossibility to obtain it within reasonable time. Authoritative articles appear, only to be immediately lost sight of, because of the ephemeral nature of all journalism. If one knows of their existence one has forgotten when and where they appeared. Performances are reported in the daily Press, but only those immediately concerned, and not always they, can remember when they took place. There is no source to which one can apply for the biographical details of a composer's career, particulars of his most important works, the time they occupy in performance, the number of instruments they require, and all the information that can be helpful to his brother musicians and others interested in him. The busy professional man either wastes time in seeking it, or, more commonly, dispenses with it altogether. He cannot afford to systematise it, but an organised body could do so easily at the cost of a card-index, a few hours weekly of clerical labour, and a subscription to a Press-cutting agency so far as the lay Press is concerned, for the professional journals would probably supply their publications in return for assistance when required. All the facts needed are contained either in these publications, in the annotated programmes of European and American concerts, or in occasional pamphlets. It is simply a matter of organisation to collect and file them in such a way as to render them accessible to inquirers. Probably the scheme would not be immediately remunerative, even if a fee were charged for access to the files. But the body that added this to its general organisation would, by mere virtue of its helpfulness, rapidly attain to a central position in our musical life. It would be the recognised clearing-house of musical knowledge and information. And an organisation finding itself in that enviable position would, if directed with the right skill, quickly benefit by it in other spheres of activity.

These are stray suggestions that will occur to anybody who is inclined to dwell upon the possibilities of musical organisation. But in the long run they are means to an end, and the end is one that demands frontal attack as well as organisation on the lines of communication. Here again the existing organisations are found wanting. There is, for instance, that question of imported musical comedy by foreign mediocrities for the benefit of theatrical shopkeepers unable to discover original talent for themselves. Once more public opinion is sympathetic, but it needs arousing. The task is too much for one or two individual journalists to accomplish, even though they take every opportunity of drawing attention to it, as I have done. We do our best. But where is the support we should have from those

immediately affected—the musical profession? I have looked for it in vain. At each successive crisis in the discussion the English musician has remained silent. He permits judgment to go against him by default. The theatrical shopkeeper proclaims loudly in the public Press that there is no English composer capable of providing a musical comedy as good as those which come from Berlin or Vienna, and there is no fighting organisation to hold him up to ridicule. The ordinary newspaper reader, finding that it is nobody's business to nail the lie to the counter, begins to wonder whether, after all, it is a lie, and whether those of us who have not hesitated to brand it as one were not merely pulling off a journalistic stunt.

COMMENTS OF THE WEEK.

Mr. Scholes Wants to Know.

The critic of the *Observer* quotes a line that appeared in our columns concerning the apparent contradiction contained in Ansermet's programme-note to Stravinsky's three pieces for string quartet, which he gives in full. Because we hinted that the contradiction held no mystery for us, he resumes his amiable habit of " playfully taunting " us into making it clear to him. We cannot gauge the amount of explanation that may be necessary to attain that desirable end, but, judging by other experiences of the same kind, we are inclined to think that there is a lot of truth in the French proverb which says that nobody can be more dense than the man who does not want to understand. We are a little too mature in years to be so easily tricked into providing the enemy with ammunition. We are not suggesting that Mr. Scholes himself can be regarded as hostile, but he must be aware that every attempt, however conscientious, to throw a little light upon the æsthetics of modern music has immediately been the signal for a flood of misrepresentation by means of an ingenious twisting of the words used. So long as that atmosphere remains we are disinclined to enter upon these discussions. A debate conducted on such lines does no service to music, and we are not sufficiently interested in mere forensic rivalry to seek it otherwise. Until the amenities are restored we would advise Mr. Scholes to do as we have done and worry out these problems for himself. That is the course usually taken by those who wish to clear up an obscurity, and it is more effective than any explanation, but it is dependent upon the real desire for a solution, evidence of which has been lacking in most of the comments we have read on this subject. Let Mr. Scholes reflect a little upon the part played by anecdote in painting, and perhaps Ariadne will give him a clue of thread.

A Practical Policy.

A meeting was held this week to which the directors of the British National Opera Company invited representatives from the principal educational bodies concerned with British music. Most of the larger institutions took part, some of them in the persons of their principals, notably Sir Alexander Mackenzie and Sir Hugh Allen. A variety of subjects came under discussion, and some practical schemes were formulated. However, it is not so much these that, in our opinion, give importance to the event, as the fact that it is a concrete manifestation of a spirit that has been lacking in previous undertakings of the same kind. The big teaching institutions, both musical and dramatic, are the natural recruiting ground of the stage. In recent years theatrical managers of the better class have come to realise this, and it is no longer a rare occurrence for them to give an opening to a talented student. But operatic managers, generally speaking, have preferred to trust to chance auditions, with the result that, whatever other qualities may have been revealed, the captivating freshness of youth has not often been among them. Apart from that, there has always been much wasted effort between the close of studentship and the beginning of a career. It is during that delicate phase that many potentially good singers are spoiled. If the new policy can eliminate this leakage of talent, it will do good service to all, and not least to its promoters.

Disingenuous.

Only the other day we were complimenting " Mephisto," of *Musical America*, on his discretion. We were premature. It appears that Albert Coates, on arriving in the States, remarked to an interviewer : " If we English only had the orchestras you have over here, we could be most happy. When you think of the number of them, for instance, in New York, of their splendid management and their worth altogether ! " Apart from the courtesy due to one's host, Coates's compliment shows clearly that what was uppermost in his mind was the number of symphonic orchestras in America, which we certainly do envy. But " Mephisto " proceeds to twist this into corroboration of Damrosch's notorious utterance. Lest the reader should think it might refer to some other indiscretion of the American conductor, he is careful to mention that he means the one which was discussed in the *Daily Mail*. It reflected upon our composers, not our orchestras, but " Mephisto " refers to it vaguely as a statement " that things musical were not in the best possible condition in dear old England." Then he

proceeds to claim that Coates's remark " shows that Walter was pretty nearly right and justified in what he said." It is a complete *non sequitur*, but apparently good enough for " Mephisto's " readers. After that there is the customary confusion between music that is created and music that is paid for. He claims that in symphonic music America leads the world to-day. What with? " Adventures in a Perambulator," perhaps? Dollars can maintain orchestras. They cannot create music. We do not say that America does not create. We merely ask for evidence. " Mephisto's " interesting paragraph ends: " This may be gall and wormwood, especially to the English, but it is the truth, nevertheless." All that deduced from poor Coates's innocent tribute to the wealth that subsidises orchestras and thereby enables them to become efficient!

The Finger on the Pulse.

Though it is the business of an editor to gauge the moment when a subject is ripe for public discussion, and he, therefore, deserves no special credit for it, we should not be human if we did not derive satisfaction from the proof we have that the institution of our cinema page was timed with accuracy. Apart from some utterances of Eugene Goossens, which bore out arguments previously given in these pages, there had been little mention in the Press of musical developments in association with the film. A fortnight after our inauguration of this feature the papers were full of it. We are not so vain as to confuse *post hoc* with *propter hoc*. The subject was " in the air," and, in view of its nature, it was, perhaps, natural that a musical journal should be the first to grasp it. We have done so.

The journalistic interest has spread with uncommon rapidity. An excellent article on " Moving Pictures and Music," by E. A. Baughan, has appeared in the *Saturday Review*. It contributes nothing new, but gives a clear-sighted survey of the subject in some of its ramifications. About the same time, Augustus John, in *The Actor*, was offering " A New Suggestion for Film Production," which, ironically expressed, is that if the exclusion of the artistic element were brought to an end, possibly the present slump might end with it. He is very thorough. Not only does he desire that musicians should be engaged to deal with cinema orchestras, but he would even like to see grammarians employed in the caption department. Next came an interviewer, who, finding himself in the presence of Richard Strauss, selected this out of many possible openings. Strauss thinks that cinemas would be better without all but the lightest music. " Good music should not be made as popular as all that. To me the idea of a fine symphony orchestra in a picture palace is an abomination. Serious and beautiful music, played by true artists, is worthy of something better than its use as a mere aid to the digestion of film adventures." Apparently he attaches no particular educational value to the performance of good music before audiences hitherto unfamiliar with it. Walter F. Wanger, at present at Covent Garden, immediately joined issue with him, and claimed that the cinema gives a far wider circulation to good music than it could otherwise obtain. At the same time, by giving his opinion that the majority of his audience would not have paid to hear music only, he contrived to tread upon the corns of Alfred Van Noorden, of the Carl Rosa. The latter pointed out that during his recent season the cheaper seats were invariably filled to overflowing. We should, however, be inclined to doubt whether many of their occupants were identical during the two seasons, his and Mr. Wanger's. It is, of course, possible that Mr. Wanger's musical policy, by raising the standard, may in the long run furnish recruits to Mr. Van Noorden's public, but the process will not be very rapid.

This discussion has been carried on in practically the whole of the London Press. The interest it has aroused on all sides is a striking justification of our policy in adding cinema music to the subjects regularly dealt with in this journal.

A Case of Telepathy.

Surely it was more than a mere coincidence that caused Ernest Newman and Dr. Richard Strauss to refer almost simultaneously to pugilism. Newman's delight in a boxing match has long been well known to his friends. He is even alleged to have declared that he would sooner attend one than any concert. His last article in the *Sunday Times* opened with some expert criticism of the Carpentier-Cook fight, at which he was present. Within a day or so Strauss was confiding to an interviewer that he would sooner see a good boxing match than a bad opera, a preference which seems to us almost too obvious to merit the distinction of being quoted by the *Observer* in " Sayings of the Week." We remember, however, the wounded surprise with which a similar statement of our own was received, when we declared that a good music-hall performance was more enjoyable than a chamber concert of average dullness. Musicians have been only too ready to yield to the illusion that a special dignity is inherent in their art, even when it is ill-served. But, though Strauss's reflection is one that should arouse general sympathy, it is amusing that he should make it just as Newman was drawing " copy " from the same source.

IMPROMPTUS AND ÉTUDES.
By EDMOND X. KAPP.

The subject next week will be " Subito."

Collotype reproductions of to-day's " Personality " may be purchased from Messrs. Curwen at 2/6 each.

Sir Landon Ronald (from "Personalities").
"O LOVELY NIGHT."

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LONDON CONCERTS.

MADAME ADELINA DELINES.

ÆOLIAN HALL, *January 11th.*

The difficulty of making up the programme for a vocal recital is far more complex than audiences suppose and many artists realise. The problem is to combine songs that will be attractive, that will show the artist to the best advantage, and provide variety, without overstepping the limitations of the singer's versatility. Mme. Delines rarely fails to submit an interesting selection, but she is not so perceptive with regard to her abilities. This was evident at her recent vocal recital. She was wise in her choice of six songs by Roger Quilter, respectively named "Fair House of Joy," "April," "Last Year's Rose," "Cuckoo Song," "Land of Silence," and "Spring is at the Door," the refinement and delicacy of which suited her style. One of her best efforts was John Ireland's "If there were Dreams to Sell," but the spirit of the composer's "Adoration" was missed. Frank Bridge's "Love went a-riding" was a bad choice, and Rebecca Clark's "Shy One" should only be sung by a man. With the exception of the Quilter songs, which were accompanied by the composer, Mme. Delines had the advantage of Mr. G. O'Connor Morris as accompanist. F. G. W.

SARAH FISCHER.

WIGMORE HALL, *January 11th.*

Apparently Miss Sarah Fischer, at her first recital in London, wished to impress upon her audience that she could sing in French, Italian and German better than she could in English, and that she was much more familiar with Continental than British composers. That, at least, was the inference to be drawn from a programme consisting of twenty-one foreign songs and five English, the latter Herbert Hughes's humorous "Parodies." Apart from the implied discourtesy, has Miss Fischer no knowledge of any Canadian songs? Miss Fischer has an excellent soprano voice, but as a vocalist she did not show the sureness of production that marks the finished singer. Her readings, however, showed vivacity and considerable versatility. The accompanist was Miss Constance Stockbridge.

F. G. W.

THE LONDON TRIO.

WIGMORE HALL, *January 12th.*

It was a pleasant experience to find the London String Trio getting back to the classics and the classical styles, for however well they may play modern works, they are essentially classicists and the upholders of the best classical tradition. Arensky's work in D minor (in memory of Charles Davidoff) was the plebiscite number, and was preceded by the Brahms in C major, some solos by Mr. Whitehouse, who did not play so well as he can, and some songs by Mr. Yves Tinayre.

H. A.

MIGNON TREVOR.

ÆOLIAN HALL, *January 12th.*

Fortunate in possessing one of the best contralto voices heard in London for many seasons, Miss Mignon Trevor sacrificed some of the advantage it gave her by the lack of variety both in the choice of her programme, and in her interpretations. Though they may be excellent songs, one does not want to hear, one after another, Stradella's "Pietà Signore," Beethoven's "In Questa Tomba Oscura," and Duparc's "Lamento." It is taking pleasure too sadly. In songs of other moods Miss Trevor scarcely succeeded in convincing the listener that she had realised the essence of the various poems, but she phrased the music beautifully, and there was real pleasure in the mere sound of her voice, whatever she might be singing. As a writer of occasional verse myself, I venture a mild protest against a programme which ascribed all the songs to anonymous poets. E. E.

CARLO BRIZZI.

WIGMORE HALL, *January 13th.*

Signor Carlo Brizzi is an Italian violinist new to London, but his name will be familiar to trumpeters of the old school through his uncle, Gaetano Brizzi, who wrote concert pieces for their instrument. His nephew has a certain measure of virtuosity, which serves him well in rapid passages, but his *cantabile* is somewhat lacking in poetry, and he is guilty of occasional roughness. He began well in an old Italian sonata, the lighter movements of which were given with great charm, but this favourable impression was not maintained in Max Bruch's G minor Concerto which followed. Moreover, he was not well-supported by his accompanist, who was described in one part of the programme as Adele Cavara and in another as Adele Brizzi. E. E.

SYMPHONY CONCERTS.

QUEEN'S HALL, *January 14th.*

Whenever the policy of concert-givers is criticised, the reply is likely to be based upon the argument of the box-office, but in this instance it is of no avail, as the empty seats were far more numerous than they have been for more enterprising programmes. It is difficult to understand why such a work as Dohnányi's Suite in F sharp minor should be put forward at a time when there are so many English works of greater interest clamouring for performance. And, although Brahms supplied the best elements in the programme, the wisdom is doubtful of giving two of his larger works together. On the other hand, both the symphony in F and the violin concerto were admirably played, the latter with Tosha Seidel as the soloist. He is unquestionably a very fine violinist, with a more genuine feeling for music than one often meets with in a virtuoso of his type. As for the symphony, I have seldom heard a better interpretation than that given by Sir Henry Wood.

An interesting feature of the concert was that, in the absence of Mr. Maurice Sons, his place as leader of the orchestra was taken by a lady, Miss Doris Houghton, who bore her responsibilities well, and received the conductor's congratulations. Among the listeners was Dr. Richard Strauss. E. E.

THE KRUSE STRING QUARTET.

WIGMORE HALL, *January 14th.*

This party is to be commended for including Arnold Bax's Quartet in G, at its seventh concert, for it is a virile work built up with excellent themes interestingly developed, but the good intentions of the executants were marred by faulty intonation, particularly from the leader, in vigorous passages in which roughness seemed to be mistaken for robustness. The other quartets were by Mozart and Brahms. Owing to the indisposition of Mr. F. Otscharkoff the 'cello part was played by Mr. Cedric Sharpe. F. G. W.

THE SPENCER DYKE QUARTET.

WIGMORE HALL, *January 16th.*

Owing to another engagement I was able to hear only Beethoven's Quartet in E flat, but it gave the measure of a very efficient body of players. There was a beautiful precision in the performance, and the *ensemble* could scarcely have been better. Apart from an occasional but very rare lapse from perfect intonation, the playing was of the highest order. If there is a fault to find it is that these players carry self-effacement to a point where it becomes a fault. There never was such modesty on the part of all concerned, and the effect it created was almost too discreet, especially for a composer such as Beethoven. The other works in the programme were McEwen's "Biscay" and the Debussy Quartet. E. E.

NEWS FROM THE PROVINCES.

BRISTOL.

We have had yet another two municipal organ recitals on the great Colston Hall organ, Mr. Fred Gostelow, the well-known London organist, being the executant, with the Bristol Glee Quartet helping. Unfortunately the attendances were appallingly scanty.

Messrs. Duck, Son, and Pinker had their usual gratifyingly good attendance at the third subscription concert of their series, with a return visit on Wednesday, January 11th, of five performers well known here —Madame Chemet, Miss Dora Labbette, Mr. Mostyn Thomas, M. Pouishnoff, and Mr. Ivor Newton. Madame Chemet's violin seemed to have gone softer in tone, or else she overmuted it; otherwise she played with her customary delicate skill. Zarzycki's Mazurka was a revelation in moods. M. Pouishnoff played with extreme care. Miss Dora Labbette deepened the good impression made on her first visit by her artistic conception and rendering of dainty songs. Mr. Mostyn Thomas caused regret by his super-dramatics, and he sang an old Italian aria, Verdi's " Eri tu," in English, which did not improve matters. Mr. Ivor Newton accompanied perfectly and joined Madame Chemet in Handel's D major Sonata. B.

BOURNEMOUTH.

At the Symphony Concert on January 12th Mr. Edgar Bainton conducted his fine Concerto Fantasia for piano and orchestra, and his Symphonic Poem " Paracelsus," the latter being played for the first time at these concerts. The Concerto is undoubtedly the most notable British work we have heard since Arnold Bax's " Tintagel " was produced in October, and the solo part could not possibly have been better played than it was—by Miss Winifred Christie. This beautiful addition to the small number of native compositions in this form will very shortly be published, under the Carnegie Trust. " Paracelsus," a much earlier work, suffered by comparison, as it is less distinctive in every way. Dvorák's " Carnaval " Overture and Schumann's B flat Symphony completed the programme.

The customary New Year performances of the " Messiah " drew two big audiences to the Winter Gardens. The Municipal Choir has been recently reorganised on a self-supporting basis, and a large accession of male voices has restored that department to prewar strength. The choral tone being now ample to cope with the orchestra, the heavier choruses were most impressive, but the dramatic points of others were not fully realised. Mr. T. Woodward is now the chorus master, but Mr. Dan Godfrey conducted both performances. G. B.

[Bainton's Concerto Fantasia will receive its first performance in London at the Royal Philharmonic Society's concert at the Queen's Hall on February 26th. Miss Winifred Christie is again the soloist. The composer will conduct.—Ed.]

COVENTRY.

Although suffering from the effects of the general trade depression, this season's musical events in Coventry have been fairly well patronised, particularly the orchestral concerts and those of the Coventry Chamber Musical Society, the latter including visits from the Catterall Quartet and the Beatrice Hewitt Quartet.

On January 12th a congregation numbering fully 2,000 attended an oratorio service at the Cathedral, when the Coventry Philharmonic Society gave a very fine rendering of Handel's " Messiah." The conductor was Mr. Charles Matthews, and the principals, Madame Emilie Waldron (soprano), Miss Muriel Sotham (contralto), Mr. John Adams (tenor), and Mr. John Buckley (baritone). The choir numbered 130, with orchestra, solo trumpet and organ. A. N.

HASTINGS.

The orchestra which the late Julian Clifford has conducted for so many years will remain here for the rest of the winter season, under the general conductorship of Julian Clifford, the son. Though not yet out of his teens, Mr. Clifford is a resourceful conductor and has the confidence of the members of the orchestra. Visiting conductors from London and elsewhere are being engaged for the symphony concerts.

The first was Mr. Howard Carr, who directed the " Symphonie Pathétique," his own " Three Heroes," and Glazounov's F minor Concerto, whose possibilities were expounded by M. Pouishnoff with the ease and security for which he is famed. Captain Amers came over from Eastbourne on January 11th to conduct Beethoven's First Symphony, Glazounov's Violin Concerto (played with much charm by Miss Murray Lambert), and Elgar's version of the Bach Fugue. This last was so well done that it had to be repeated. On Wednesday, 11th inst., Mr. Arthur Payne, of Llandudno renown, dealt with Beethoven's Eighth Symphony, and Mozart's Harp and Flute Concerto, played by Miss Hilda Atkinson and M. Pierre Brottin.

On January 7th M. Pouishnoff demonstrated his superb technique and irresistible methods in a programme including the Bach-Busoni Chaconne, some Chopin, Clifford's Prelude in C minor, and his own " Quand il pleut," which, as played by the composer, proved extremely fascinating. M. Pouishnoff ended with Rachmaninoff's Second Concerto, capably conducted by Mr. Leonard Busfield. The pianist's authoritative account of the Chaconne is alone enough to establish him in the first rank of *virtuosi*, though his treatment of the " moderns " made, if anything, a still deeper impression.

Last Saturday Mr. Edward German came in for several ovations when he conducted a programme devoted to his own compositions. A. B.

LIVERPOOL.

At the Philharmonic Concert on January 10th Sir Henry Wood conducted a first performance here of three numbers of Holst's " The Planets," viz., " Mars," " Saturn," " Jupiter," which at least were heard with attention. Indeed, the ruthless rhythm and barbaric charm of " Mars " commands it. It is a conception of grim and disturbing realism. " Saturn," the bringer of old age, is in gentler mood, and the fine broad melody which is the central feature of " Jupiter," the " bringer of jollity," roused the audience to enthusiasm. There can be no question as to the freshness, imagination, and individual note of the music. Other items were Brahms's Double Concerto for violin and 'cello, artistically played by the Misses May and Beatrice Harrison, the Capriccio Espagnol (Rimsky-Korsakov), and rhapsody " Italia " (Casella). Conducted by Dr. Pollitt, the well-trained choir had its opportunity in Cornelius's " O Death, Thou Art the Tranquil Night." W. A. R.

WALES.

Within the past week or so a good deal of attention has been focussed on chamber music, a branch of the art, in common with the full orchestral compositions, to which due regard has not hitherto been paid. Possibly the campaign of the National Council of Music is stimulating activity in this direction, for chamber music seems to be coming more and more into its own.

Chiefly noticeable is the fact that the University College at Cardiff, under the ægis of Dr. David Evans, is about to extend its sphere of influence. Here the concerts are, during this term, to be held weekly, instead of quarterly, and the College Trio will con-

tribute on alternate Saturdays. I attended the inaugural concert of the term on January 14th, and was impressed with the educational value of this trio as evidenced in the music of Mozart, Beethoven and Brahms, played in too academic a manner to satisfy the æsthetic sense. The 'cellist, Miss Joan Willis, who has been playing with the Birmingham String Quartet, is a newcomer, and is a distinct acquisition to the teaching staff.

Only two days previously (January 12th) Miss Willis was playing with the Hodgson Trio at the last of the Cardiff series. Here there was some complaint of the smallness of the audience, despite the attractive variety of the programme, which—a somewhat rare thing in Wales—had the spice of modernity represented by two Scriabin studies, the B major and D sharp minor, for piano.

Modernity was also a feature of the programmes arranged for the Swansea concert on January 12th, which marks the beginning of the second half of that series. Here the selection—including Elgar's Piano Quintet in A minor (Op. 84) and Moszkowski's Suite for two violins and piano (Op. 71)—was especially commendable, since it was played by local musicians, Dr. Vaughan Thomas being the pianist, with the quintet made up of Miss Nora Stevenson, Mrs. Trevor Hunter (violins), Mrs. Russell East (viola), and Mr. G. H. Thomas ('cello).

Earnest efforts are certainly being made in several quarters to introduce contemporary work, which tends to confirm the oft-repeated assertion that instrumental music must bring about the salvation of Wales. The Bangor Trio, from the University College of North Wales, had arranged to go on tour with a programme including the recently published Chausson Trio and the Elgar Sonata for violin and pianoforte. Among the engagements was that by the Pontypridd Cymmrodorion Society, and Dr. H. Walford Davies, as Director to the National Council, had hoped to introduce them to other places in South Wales. The illness of the violinist, Miss Kathleen Washbourne, however, rather upset calculations, and although Miss Gertrude Fuller, a pupil of Ysaye, came forward as a deputy, the whole scheme could not be carried out as intended.

In choral music there is no great hankering for modernity. As a change from Handel we have had Mendelssohn, a performance of " Elijah " having been given at Barry by the National Eisteddfod Choir on January 15th. There may have been some excuse for the selection on this occasion, for this choir, a worthy outcome of the Eisteddfod, is a new institution as now constituted, and Mr. D. J. Martin, the conductor, is entitled to praise for successfully launching so large and promising a body of singers. The principals, all South Wales singers, were Miss A. M. Jenkins (Penygraig), Madame Lizzie Davies (Tonypandy), Mr. Evan Rosser (Ferndale), and Mr. Granville Davies (Barry).

NOTTINGHAM.

Seated round a table with copies of the music before them, which gave a feeling of homeliness to the surroundings, the English Singers, in a delightful manner and with a good balance of tone, sang madrigals, folk-songs, and ballads at the Fourth People's Concert. They entered thoroughly into the spirit of the compositions by Weelkes, Gibbons, Wilbye, etc.; duets and a trio by Purcell were also given in a delicate and pleasing style.

C. E. B. D.

SHEFFIELD.

The Carl Rosa Opera, on a three weeks' visit to Sheffield, is drawing full houses to the Lyceum. The only opera included in their list which is at all new is Dr. Naylor's " The Angelus," but, although Sheffield has of recent years shown a distinct keenness for opera, it must be admitted that, as a whole, its preferences tend away from the unfamiliar.

A recital was given by Miss Pansy Moore in the Assembly Room of the Rotherham Town Hall on January 11th. The programme was composed of a pleasing though somewhat novel mixture of songs and string quartets. The latter were played by the Sheffield String Quartet (Messrs. John Collins, J. Bingham, Allan Smith, and Collin Smith), a team which is earning a good reputation by its performances in Sheffield and district, and even further afield.

Miss Moore, a soprano whose distinguishing qualities are a voice of some brilliance and considerable imagination and dramatic power, covered a wide range of style and mood in her four groups of songs. The more orthodox of modern British composers, such as Parry, Stanford, Mackenzie, Vaughan Williams, Cyril Scott, and Hamilton Harty, were well represented, and two songs by Rimsky-Korsakov were included. Miss Moore is a little prone to exaggeration in the matters of expression and emphasis, and her tone lacks steadiness in the softer shades, but there is abounding vitality in her style, and she can sound the note of joyous abandon, or of passion, with convincing power. Miss Gwen Jones deserves special praise for the excellence of her work as accompanist.

G. E. L.

ENGLISH MUSIC AT PRAGUE.

THE news of the great success of the orchestral concert conducted by Mr. Adrian Boult at Prague on January 5th, is more than gratifying to all genuinely interested in British music.

The programme, which was entirely English, was one that may fairly be said to represent the current trend of our musical thought, and was received with great enthusiasm. A correspondent who was present tells us that Arthur Bliss's " Mêlée Fantasque " was perhaps the greatest favourite with the audience, who gave the composer an ovation at its conclusion. He adds that the orchestra—the Czech Philharmonic—played throughout with tremendous spirit and keenness, and that their interest never flagged during the ten hours' rehearsal, which, incidentally, was spread over three mornings. They particularly enjoyed the George Butterworth Two English Idylls, which, although beginning the concert, made an immediate effect. Elgar's Second Symphony, which ended it, was listened to with the greatest respect, although it was already late, and was warmly received at the end.

The English Singers (Misses Flora Mann, Lilian Berger, and Winifred Whelan, and Messrs. Steuart Wilson, Clive Carey, and Cuthbert Kelly) shared in the programme, singing groups of Elizabethan madrigals and modern settings of English folksongs. They were, our correspondent tells us, received with equal enthusiasm. " It had been announced that they would sing again at the end of the concert, and the audience crowded up to the front after the Elgar Symphony and refused to disperse, until they finally came out and sang ' On the Plains ' standing up (for they had been sitting round their table as usual) without their music as a broad hint ! They seemed to like everything equally, though several of the musicians specially spoke to me of the Vaughan Williams ' Springtime of the Year,' which was sung three times during the evening. Mr. Hoffman, leader of the Czech Quartet who are old friends here, said their technique and musicianship were comparable only to the most perfect chamber-music playing." Such a tribute to our English music and musicians is of vast and far-reaching importance, and in this connection we are glad to hear that Mr. Boult has been asked to repeat his visit in order to conduct other of our modern English masterpieces, and that the English Singers have been re-engaged for concerts at Prague, Berne, and Bretisheso.

LETTER FROM VIENNA.

ONE of the most interesting series of concerts of the last month was the Reger Festival.

Reger's compositions had been performed in Vienna much less than in Germany. Some years ago the public had heard a certain section of his works, such as the "Sinfonietta" and the "Serenade," but had been rather badly impressed by them. In fact, these compositions, which first brought Reger's name before a wider public, do not belong to his best period. Reger is at his finest in the compositions for organ of his early years, in the choral variations, choral introductions, and the two powerful Phantasies for Organ; the Inferno Phantasy and the Phantasy on the name BACH; then in the works which he composed during the last years of his life. In this last and new epoch, which begins approximately with the Quartet in E flat minor, he appears as an artist who has a perfect command over the construction of form, and has attained perfect clearness of style. Thus the Mozart Variations, which were performed at the Orchestral Concert of the Festival, belong to Reger's most finished works, and I believe that they would create a deep impression in England. On the other hand, the Piano Concerto, played in masterly fashion by Edward Steuermann, a pupil of Busoni and Schönberg, does not appear to be a happy inspiration. The two other evenings were devoted to chamber music.

For several weeks the Wiener Tonkünstlerverein has renounced the conservative tactics which it had followed hitherto, and has tried, as the Schönbergverein, to perform very modern music. The principal works performed were by young Viennese composers, such as Karl Horwitz, Rudolf Reti, Hugo Kauder, and Paul Pisk, whose songs and compositions for the pianoforte were heard. On the last evening Dr. Dragan Plamenac, of Zagreb, played two new sonatinas by Novak, "Printemps" by Milhaud, and seven short piano pieces by Honegger. As the Schönbergverein ceased its activities several months ago, this new enterprise of the Tonkünstlervereins is to be welcomed very heartily. Just before Christmas some great orchestral concerts were given; Furtwangler produced Beethoven's Missa Solemnis; Bruno Walter the Passion according to St. Matthew by Bach.

Auderieth, the conductor of the Viennese **Volksoper,** gave an orchestral concert in which fragments from works by Rimsky-Korsakov and from the opera "Messalina" by a young composer, as well as a small orchestral composition by the undersigned, "Vorfrühling," were produced.

In circles of Viennese theatre-goers, the plan had been conceived to transform the former ballroom of the Imperial Palace into a small theatre for opera. The idea originated with Hugo von Hofmannsthal, who, together with Richard Strauss and Max Reinhardt, intended to give very exquisite performances of masterpieces of opera and drama. The idea to entrust Reinhardt with the stage management was wrecked by the opposition of the director of the Burgtheater; but part of the plan was realised, and now Vienna, as well as Münich, has a small opera-theatre besides its great opera-house. The production of Mozart's "Marriage of Figaro," under the conductorship of Franz Schalk, opened the series of performances.

EGON WELLESZ.

LECTURE.

ANGLO-FRENCH SOCIETY.

AT his lecture to the members of the Anglo-French Society at Scala House last Saturday, on "The Romance of Martial Music," Colonel Mackenzie Rogan, late bandmaster of the Coldstream Guards, dealt with the evolution of the modern military band, tracing its inception from the ram's horn trumpets, the original shofar used by Joshua's hosts at the siege of Jericho. Obviously, even in those remote days, the wind instrument was essentially martial, and he traced it through the ages. "The Spartan phalanx moved to the strains of the Dorian flute," he pointed out, "and the long, stern swell of the straight trumpet bade the Roman close with his foe." As for the drum, which Colonel Rogan described as the earliest musical instrument, this was known to neither Greek nor Roman—it was purely an Oriental importation, with the cymbals and the triangle.

Later he traced the growth into general use and favour of trumpets, fifes and oboes; some interesting gramophone records being played, illustrating the difference between eighteenth century band music and the last word in modernity, followed by a splendid transcription of Bach's great G minor Fugue arranged for an up-to-date military band.

The latter part of his lecture was devoted to a description of the visit of the five bands of the Brigade of Guards to France during the War, followed by that of the Allied bands to Italy, dwelling warmly on the cordial reception received in both countries.

FROM THE INSTITUTIONS.

TRINITY COLLEGE OF MUSIC.

At the opening of the Lent Term, on January 11th, the inaugural address was given by Dr. Charles W. Pearce, and Sir Frederick Bridge, Chairman of the Board, distributed the diplomas and prizes gained by the students at the Christmas examinations. It was his intention, Dr. Pearce said, to glance back over the history of the College since its foundation in 1872, for this year they were celebrating their jubilee. By a curious coincidence the Royal Academy of Music, this same year, would celebrate its centenary. We were, of course, always bound to look forward. Foresight was for all: but both the retrospective and prospective should receive attention. A knowledge of the past affords guidance for the future, and we must proceed from the known to the unknown. Dr. Pearce then spoke of the inception and foundation of the College, how it had sprung from the old Church Choral Society, and the part played in its development by Henry George Bonavia Hunt (its first Warden), Gore Ouseley, Goss, Turle, Hopkins, Elvey, Garrett, and Henry Smart. From its beginning, he said, it had always been governed by eminent musicians, who, in their duties of teaching, lecturing and examining, made self-sacrifice the order of the day, accepting lower fees than their professional status deserved, and from its foundation the College has never received a penny from the State as a grant. Its habitation had been frequently changed, but since 1880 it had occupied its present premises at Mandeville Place, which, by the alterations and extensions now in progress, would give them much needed extra accommodation. Trinity College could claim the pioneership in local examinations in music; it was through its efforts that a Faculty of Music was founded at London University; and it was by the advice afforded by the Directors of the College to the Corporation of the City that the Guildhall School of Music was founded. Trinity College had also been to the fore in the matter of registration.

As an illustration of the growth of the institution in the last few years, Dr. Pearce gave the number of students in 1921 as 616, against 355 in 1913; while in the local examinations the numbers were 52,180 in 1921, against 32,981 in 1913. The proceedings closed with a short programme of music by the students.

H. H. N.

"BORIS GODOUNOV" IN BRUSSELS.

IN operas that are built on a foundation of national pageantry and historic action, such as "Boris Godounov" and "Die Meistersinger," the presence of scenes almost wholly processional, necessitated by the national trend of the plot and set with purposeful skill between scenes more purely dramatic, has the effect of lightening these intense moments, making, for all that such interruptions break the onward rush of the plot, a clear, brilliantly-coloured background against which the detailed activities of the protagonists stand out with a fine detachment. It would be unbearable were *Boris* allowed to writhe and agonise for more than one scene at a time; equally palling would it be if *Walther* were to unburden himself for scene after scene. In "Boris" relief is obtained by means of pageantry and procession, and so, to a lesser extent, in "Meistersinger," though here advantage is taken of comic interludes which, however, share so strongly the feeling of *Walther* and *Hans Sachs* as to be well-nigh indistinguishable therefrom. Thus insufficient mental relief is granted the big processional scene which comes so near the end of the opera as to be of little use in lightening the mental load. In Moussorgsky's work the balance of scenes is so well maintained between pageantry and emotion that the mind has its task made easy for it, and one may be justified in saying that, in this one particular, "Boris Godounov" scores over "Die Meistersinger."

And so, when these scenes of great emotional stress do come, the absence of detailed action (as opposed to processional, panoramic action) in the preceding scenes, gives a chance for hard play and high feeling. Herein lies the reason why operas of this type lend themselves so well to artists who (may their number increase) are good actors as well as being finished singers. Short, sharply-defined scenes full of the stress of high emotion, linked up with scenes wherein the action is thinned out and the crowd gives an effect of processional pageantry or popular agitation, the whole bound together by strongly characteristic melody and orchestration. Such is the "national" opera, such is "Boris Godounov," and such is that form of opera which will live longest in the memory and affections of us all.

In that one attribute, of course, lies the danger for "Boris." The chief parts will stand so much "acting" that they are liable to be spoilt by undue stressing. Singing and acting are here so admirably allowed to play into each other's hands that it is with something of horror that one sees and hears the part being mangled by inexperienced artists. Wagner may be acted abominably by singers as broad as beer barrels. But, so far from the pristine purity of the originals of his tales has he placed himself before putting pen to paper, that one can afford to let such a poor scarecrow of a "book" go hang and give one's attention to the sounds alone. Da Ponte and Schikaneder did Mozart some queer services, too. But in "Boris" Puschkin and Karamzin would seem to have given a clear account of the realities of the tale, and it needs a great mind, not merely a fine voice, to give a true idea of the complications that go to form that great figure.

At the Monnaie on January 9th M. Arnal did much with the part of *Boris*, and it is wonderful to notice how this opera, through the actual forcefulness of its passion, the truthfulness of its action, is forcing artists to desist from many of the absurd gestures and grimaces which are the stock-in-trade of opera. M. Arnal did not always find it in him to forget these conventions. Alas, too, that with all members of the cast it was often impossible to realise that they were singing in French, not in Russian. The orchestra, under M. Ruhlmann, was ragged in places, and the ensemble was not always kept. At one moment in *Marina's* duet with *Grigory* in the garden, the three ideas on the *tempo* of a long aria passage (the singer's, the conductor's, and the clarinetist's) were so at variance as to make the result excruciating. M. Ruhlmann guided his orchestra gallantly through all difficulties, leaving chorus and soloists to follow as best they could. These methods caused the music to sound mechanical and lifeless, and, with a too continuous *forte*, gave a feeling of monotonousness to the performance. Given a little more latitude the chorus would be excellent. For the Belgian temperament of petulant, impetuous quarrelsomeness, quickly started, quickly quieted, makes good artists for such scenes as the first one before the Kremlin and the revolt scene.

SCOTT-GODDARD.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

To the Editor, *Musical News and Herald.*

SIR,—I am grateful to your correspondent who humorously signs himself "K Flat," for drawing attention to a "grave" error contained in a recent letter of mine to your journal, wherein by an unaccountable slip of the pen I spoke of "the immortal and illustrious Clementi's "Gradus ad Parnassus," whereas it of course ought to have been, "Parnassum." "K Flat" is evidently a personal friend of mine, for in his letter he quoted one of my numerous sayings. "Even I" sometimes make mistakes.

ALGERNON ASHTON.

THE CINEMA MUSIC PAGE.

To the Editor, *Musical News and Herald.*

SIR,—I am very pleased to see that you propose for the future to devote a page weekly to the subject of music at the cinemas. This is undoubtedly a timely and much needed move on your part, for the cinema has certainly become one of the chief, if not *the* chief home of music in this country. Bernard Shaw recently said that the future of music in this country, or indeed in any country, lay in the picture theatre, and those of us who have witnessed the enormous development of the musical side of the picture theatre realise the truth of his statement.

As you say, it is indeed a sign of the times when Richard Strauss has been engaged to compose a film-symphony, and I think that there is not the slightest doubt that the films of the future will, by their increasing subtlety and seriousness, justify the best efforts of our finest musicians to assist in the creation of the desired effects.

It would be very interesting to have the views of your readers on this relatively new musical field.

F. POWELL,
Late Editor, *Vanity Fair.*

To the Editor, *"Musical News and Herald."*

SIR,—"Mr. Gossip," in his entertaining page in the *Daily Sketch* of Saturday, writes of Richard Strauss as "without question the greatest living composer." Marooned, as I am, in the country, I have had little chance of hearing much of Strauss's music, and should be interested to hear other readers' views as to his claim to be the greatest living composer, particularly as I do not feel inclined to cede him this place on the strength of my own opinion or that of "Mr. Gossip."

Strauss is also reported to be of the opinion that he himself is the greatest musical "Bolshevist," basing this assertion on his Salomé music. I wonder!

LAURENCE M. AGER.

NOTES AND NEWS OF THE DAY.

Continuing his well-known policy of encouraging our young English song-composers, Mr. John Coates sang Martin Shaw's " Song of the Palanquin Bearers " and Owen Mase's " There is no More to Say " at his concert at Chatham on Tuesday last.

Special interest will attach to the last six weeks of the extended D'Oyly Carte Season at Princes. The opera due for performance on the last night (April 8th) has not yet been decided, and it is Mr. D'Oyly Carte's intention that this shall be settled by ballot. With this end in view, ballot cards are to be distributed to the audiences during the coming six weeks, so that the last night may be a " bumper " for all parties concerned.

The recently-formed British National Opera Company, which has acquired the Beecham assets, will visit Liverpool for a two weeks' season at the Olympia Theatre, commencing February 27th. We regret that in the list of operas foreshadowed for performance no work by a British composer appears, although we understand that " Parsifal " will probably be included.

Bristolians will be particularly interested to hear that Holst is to visit them on February 11th, when he will conduct the first five movements of his " Planets." We hear also that at the fifth Duck, Son, and Pinker concert on March 15th the London Symphony Orchestra, under Sir Henry Wood, are to play César Franck's D minor Symphony and Dvorák's " New World " Symphony; while at the special endowment concert for the new Bristol Symphony Orchestra on April 2nd, Albert Sammons has definitely promised to play the Elgar Concerto. Negotiations are in progress to get Sir Edward to pay Bristol a special visit in order to conduct.

A scheme to perpetuate the memory of the late Julian Clifford is under consideration at Hastings. Mr. J. H. Gardner, the managing director of the Palace Pier, who presided, explained that the suggestion had been made of a scholarship at the Royal College of Music. The sum of £3,000 is hoped for, and among those who have promised their patronage to the fund are Viscount Burnham, Sir Frederick Cowen, Mr. Dan Godfrey, Mr. Norman O'Neill, Sir Henry Wood, and Mr. Edward German. The meeting elected an influential committee to carry out the scheme, which was carried unanimously.

A series of informal private recitals of English songs in the Curwen Edition is being held at 24, Berners Street on the afternoons of January 23rd, 31st, February 8th, 16th, and 24th, at 3 o'clock. The artists for the next two recitals are Olive Townend, Gladys Moger, Roland Jackson. and John Booth. The accommodation is very limited and admission is by invitation tickets, which singers and teachers may obtain by request from the E. L. Robinson Concert Direction, Empire House, Piccadilly.

A new use for the telephone was recently found at Wabash, Indiana, when an enterprising piano tuner tuned a customer's piano by " long distance " wire. Notes being struck on the piano, the sound was transmitted with perfect distinctness over a distance of some hundred miles. Instructions were then issued by the tuner regarding change of tension, etc., etc., and the necessary readjustments being made, harmony was speedily restored.

THE CHEST OF VIOLS.

By JEFFREY PULVER.

THE news has just come to hand that yet another attempt has been made to augment the number of the stringed and bowed instruments. It appears that a French *luthier*, one Leo Sir, has designed viols to supplement the existing string-quartet, naming them *sur-soprano*, *mezzo-soprano*, *haute-contre*, *ténor*, *barytone*, and *sous basse*. These instruments, from a description of them, can scarcely be considered as modern viols, though their names bring back to mind the group of instruments that was so popular in the seventeenth century —especially in England. This is not the first time that a fertile brain has evolved some new thing that is very old. In the case of these viols in particular, it is curious to remember that the whole family was once in very active existence, to be discarded only to make way for the modern quartet. Whether the productions of M. Sir belong, constructionally, to the category of viols or violins I cannot say, but this doubt does not alter the circumstances. What I wish to bring out is the fact that music for so many parts was written in great abundance in the seventeenth century. I cannot speak of the quality of the tone produced by these new instruments with their original curves, but it will have to be exceedingly good and sympathetic, and, above all, useful, to justify the invention of new instruments before a revival of the old were attempted seriously. These things considered, perhaps a few words on the old viols may not come amiss just now.

In seventeenth-century England the whole set from treble to bass was as common as the pianoforte of to-day; no home with any pretensions at all lacked that quaint article of furniture— the chest of viols. The best and probably the most accurate account of this chest and its contents is given by Thomas Mace in his " Musick's Monument " of 1676. " First," says he, " see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lined through with baize . . . by which means your instruments will speak livelily, brisk, and clear. Your best provision (and the most complete) will be a good chest of viols, six in number, viz., two basses, two tenors, and two trebles, all truly and proportionably suited . . ." To which the author adds: " Suppose you cannot procure an entire chest of viols, suitable, then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, both for shape, wood, colour, etc., but especially for size." Old Mace had his favourite makers and advertised them generously: " Of such there are no better in the world than those of Aldred,

Jay, Smith, yet the highest in esteem are Bolles and Ross (one bass of Bolles' I have known valued at £100); these were old, but we have now very excellent workmen, who, no doubt, can work as well." Had Kubelik's advertising manager heard of this hundred-pound Bolles gamba he would probably have added yet another cipher to the price at which he values the Bohemian's Stradivarius! In "Tripla Concordia" (1667) two chests of viols were advertised for sale: "There is two chests of viols to be sold, one made by Mr. John Ross, who formerly lived in Bridewell, containing two trebles, three tenors, and one basse. The chest was made in the year 1598, the other being made by Mr. Henry Smith, who formerly lived over against Hatton House, in Holborn, containing two trebles, two tenors, two basses. The chest was made in the year 1633. Both chests are very curious work."

The chief characteristics of the instruments of this family were a flat back, sloping shoulders, fixed tail-piece, C-shaped sound-holes, and six (sometimes seven) strings, characteristics that distinguish them from the members of the violin family. The tuning of the bass-viol (gamba), according to Playford's "Introduction," was, from the highest string downwards, D (middle), A, E, C, G, D, the treble being tuned an octave higher. The pitch of the tenor was a fifth below the treble. I possess an interesting example of the tenor-viol made by "William Turner at ye hand and Crowne in gravelle Lane nere Aldgate London, 1652," which is in its original condition with its deep ribs untouched by the knife of the vandal moderniser, and with the marks of the catgut frets still discernible on the neck. I learned to play on this instrument from the instructions given by John Playford in his "Introduction to the Skill of Musick" (editions 7, 1674, and 13, 1697). Gambas were made in several sizes to suit the purpose for which the instrument was to be used. According to Playford, the consort-viol was to be "of the largest size," the division-viol of "less size," and the "bass-viol to play lyra-way, that is, in tablature, must be somewhat less than the two former, and strung proportionably." Christopher Sympson also said: "I would have a division-viol to be of something a shorter size than a consort-basse that so the hand may better command it." As the names imply, the consort-bass was used to supply the ground in the consort or *ensemble*; the division-viol was employed by the technicians to exhibit their virtuosity withal in the elaborate sets of variations on a ground known as "divisions"; while the lyra-viol was distinguished by a different tuning. The latter varied considerably in different composers and works, but this did not cause the player any undue trouble, since the music for the instrument in this use was invariably written in tablature. This mechanical means of indicating the stopping was a legacy of the lutes, and was only possible so long as the neck of the instrument was fretted. The last-named circumstance probably caused—more than any other one objection—the abolition of tablatures and fretting on the bowed instruments. Increased virtuosity and extending technique soon took the hand up and down the fingerboard with such rapidity that the frets (catgut strings tied round the neck and fingerboard under the bowed strings) became a hindrance to easy movement. For some time the frets were retained to intitiate pupils in the art of measuring the intertonal distances, but Playford tells us that the frets were to be cut off as soon as the student acquired proficiency. Each string had its name, as, counting downwards, treble, small mean, great mean, counter-tenor, tenor or gamut string, and bass.

The music played by the entire chest of viols generally took the form of fancies, an essentially English development out of the earlier *In Nomine*. Some of this music was extremely difficult technically, and proves to how high a standard the English players brought their powers of execution. The British Museum has dozens of volumes of this music by such men as William Lawes, John Jenkins, John Hingston, etc. John Playford informs us that Charles I. was very fond of, and frequently played a part in, "those incomparable phantasies of Coperario." It is a pity that the other Charles, the second of that ilk, did not have the same predilection. He most enjoyed what Playford called the "Jigs of Foreigners," and preferred the "scoulding violins" (Mace) to the soft-toned viols. No wonder Christopher Sympson felt compelled to write in 1667 ("Compendium"): "This style of music was much neglected because of the scarcity of auditors that understand it, their ears being more delighted with light and airy music." Nevertheless, the viols did not die without a struggle. The all-conquering violins soon ousted the treble and tenor viols, but the gamba persisted vigorously until well into the eighteenth century.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

EUSTON, *January 13th.*

A very attractive programme was submitted by the members of the L. and N.W.R. Operatic Society at their opening concert at Euston on January 13th. Among those who assisted were Miss Marjorie Fraser, a delightful soprano, Miss Maud Woodruff, who pleased her hearers by her artistic singing, and the Clarendon Male Voice Quartet. Great assistance was forthcoming from Miss Jessie Wilson and Mr. Graham Rider, who officiated as accompanists. The Society's next production will be "Les Cloches de Corneville."

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MUSIC AND THE FILMS.

MUSIC AND THE PRODUCER.

IT is generally assumed that cinema music should be composed or arranged to fit an existing film. But, since the producer is only concerned with his film as an isolated production, he has developed a technique which has no consideration for the cinema musician's difficulties. We have sudden changes of mood and action, which may not detract from the balance and may actually emphasise the cohesion of the film itself, but which make it well-nigh impossible for even a specially composed music setting to be other than scrappy, and, therefore, to a degree distracting. It may be, therefore, that the artistic development of the cinema entertainment will be impeded until it is clearly recognised by producers that music is not a fluid and wholly flexible factor.

At the present moment it is the exhibitor who is left to work out the musical side of his entertainment. But it should also be the concern of the producer.

It does not seem unreasonable to anticipate the music film, in which the producer and the musician, each appreciating the other's difficulties, will co-operate to produce picture and music closely woven together as a composite whole.

It would, perhaps, be impossible to reverse the present process and produce an effective film to given music, unless the composer or arranger of such music also had some practical ability as a producer. But with the musician and producer collaborating, there would bound to be occasions when music would be the inspiration for scenes. There would be occasions when it would be found well to fit a detail of production to the inspiration of the music.

My personal interest in film music was aroused by a musically inspired film. And it is the only film I have seen which has frankly taken its inspiration from music. I refer to the film version of Wagner's life story, which was exhibited a few years before the war. As each phase in his career was reproduced, excerpts were played from works which it is believed he was prompted by those phases to compose. The general effect, as can be imagined, was far from fluid. But the music gave intense emphasis to each chapter and verse of his life, and though since then I have heard Wagner's music played to hundreds of other films, never has his music so perfectly fitted the picture.

At about the same time an attempt was made to film " Parsifal," and when I saw this film it was accompanied by excerpts from the " Parsifal " music, played by an orchestra of forty players. But, unlike the story of Wagner's life, " Parsifal " does not lend itself to the clear definition and realism of the film. And, though excerpts from " Parsifal " music were suitable for the " life " picture, with its clear definition and realism, yet these very factors made the " Parsifal " film unsuited to the music. What was probably Wagner's interpretation of his spiritual and material experiences, ceased to be such an interpretation when translated by the film producer. The spirit of Wagner's spectacle was lost; it no longer remained an interpretation of himself, and, therefore, it ceased to be a reflection of the " Parsifal " music. G. S.

Cinema music directors in the provinces and suburbs will be particularly interested to hear that special scores of the music for the new Fox film production, " The Queen of Sheba," at the Royal Albert Hall, are being prepared and are to be supplied to them by the management. The music, which has been compiled in America by Mr. Erno Rappee, was played at the trade production at the Alhambra this week, under the direction of Mr. Lawrence Rubinstein.

We hear, also, that the same enterprising firm supplied scores of the music accompanying the London production of their film " Over the Hill " to many local cinema music directors, who, in their turn, augmented their orchestras, in order to do better justice to it. This in itself is an encouraging sign. If only London managers will co-operate with their local representatives in this way, and if they themselves will show their musical enthusiasm in such a practical fashion, cinema music, in its best sense, will receive a splendid stimulus, and cinema musicians will have an added impetus to their already growing enthusiasm.

Specially typical of the significance of the cinema-music movement is the fact that, at Ripley (Derbyshire), on January 23rd, the Ripley Philharmonic Choir of 80 voices, with an accompaniment of orchestra, trumpet and organ, will provide the music for the Italian film " The Dawn of the World." This has been set to music selected from the oratorios of Handel, Haydn, Bach, Spohr, Mendelssohn, Gounod, Mozart, and Cowen. The whole film is divided into nine different episodes, each episode having its own orchestral selections. The different episodes will be shown on nine consecutive days. The producer is Mr. James Reid, and the choral music has been arranged by Mr. John Beastall, the conductor of the Ripley Philharmonic Society. Mr. Albert Frost is conductor of the orchestra.

In *Musical America's* account of an interview with Mr. David Mendoza, associate conductor at the Capitol Theatre in New York, Mr. Mendoza, who, incidentally, is probably the youngest conductor of an orchestra of symphonic proportions in New York, is quoted as saying that the film theatre offers a training that is to be had otherwise only in the opera or symphony orchestra. " The ' stock ' overture has long been abandoned in these auditoriums for the symphonic excerpt or other interesting work. These, of course, offer the same opportunities for the ' reading ' as the symphony programme does. Then there is the opportunity for subordinating the orchestra to the solo voice or instrument, and the co-ordinating of musical rhythm with the movements of the dancers in ballet numbers. . . . While the pictures are showing, one must manage the climaxes appropriately to the action. The main thing is to blend the music with the drama, so that the auditor's eyes and ears shall not be at variance, and his attention distracted." Film music is certainly carried to a fine art in America. English directors—please note.

Singers at the principal London cinema theatres this week include Miss Margaret Dempsey at the Marble Arch Pavilion, Miss Dorothy Manners at the Cinema House, Oxford Street, and Mr. Douglas Green at the Stoll Picture House.

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The Whitehall View.

Whatever the various H.M. Inspectors may have been recommending in schools, there can be no doubt about the attitude to music at Whitehall. It is now permitted to give a report of the deputation which recently waited upon the Board of Education to point out the "present state of decay of sight-singing in schools, and to make several recommendations." They were received by the Parliamentary Secretary to the Board, the Rt. Hon. J. Herbert Lewis, M.P., who said that "the Board of Education were alive to the fact that sight-reading had deteriorated in schools. The Board, being anxious to promote sight-reading in elementary schools, had issued a circular of instructions to inspectors on this matter. (The document showed that it advocated much that the deputation desired.) With regard to the Tonic Sol-fa notation, there seemed to be a great misapprehension as to the policy of the Board. (He read paragraphs 14 and 15 of the Suggestions on Singing.) He most positively assured the deputation that there was no prejudice or prepossession whatever against the use of the Sol-fa." The case for the deputation will be given fully in our next week's issue. It is a great point gained to have called official attention to the problem, and even of more importance is the knowledge that the Board are alive to the situation, but most important of all is the need to take action. Nothing was promised beyond the assurance that the representations of the deputation would be carefully considered. The discussion which took place as to ways and means (which, being tentative, it is the Government practice not to disclose) should bear fruit. It is satisfactory that misapprehension has been removed. May we say now that there is an *entente musicale*? We ought all to pull together and restore to the children the benefits formerly enjoyed in the schools of the country.

Composing as a Hobby.

The headmaster of one of our public schools once told me that when the day's worries are over he retires to his study and seeks his pet hobby. Scoring attracts him, or it may be a bit of contrapuntal writing. "After the day's work," he said, "I want a sponge to clean the slate, and counterpoint is quite absorbing. It has served its end when it has made me busy." Why should the under-average man sit down with a publisher's address as the first thing in his mind and an engraver's proof as his second thought? I know a better plan. There are men who have been for no less than fifty-five years writing regularly in the MS. journals of the Tonic Sol-fa Composition Club. Rarely does the result get into general circulation. Fellow-members attend the monthly meetings and listen and criticise each other's efforts. They seem to be quite happy about it. The other day I went to their anniversary, a pleasant social affair in which their lady friends joined, in the drawing-room of the Y.M.C.A. at Tottenham Court Road. Violin solos by Madame Edith Whitney were the most numerous items, and we had some MS. songs also. Dr. Ralph Dunstan gave a chat on composition full of wise direction. Mr. W. S. Desborough, Mus.Bac., gave his experiences as a writer in the Tonic Sol-fa notation, which in his opinion stood the test where ultra-modernists found the Staff wanting. On my part, I ventured to suggest that the Club should renew its strength by forming a Junior Section and thus fall into line with the new cult of setting children to compose original melodies. Mr. Walter Harrison, Mus.Bac., reported progress in the matter of the Whitehall Conference on the decay of sight-singing in schools. Mr. Geo. Oakey, Mus.Bac., was in the chair, and the founder of the Club, Mr. A. L. Cowley, was present. The indispensable but unobtrusive secretary, Mr. C. Iseard, scored a hit with this drawing-room social.

QUALIFYING IN MUSIC.

DURING the week of educational conferences which were held at University College, London, the British Music Society had two meetings. At the second of these Mrs. Lee Matthews presided, and Mr. Frank Roscoe, M.A., secretary, Teachers' Registration Council, gave an address on "The Importance of Recognising Music as a Qualifying Subject in Examinations."

Mr. Roscoe said that in these days, while the whole question of education was under revision, we might have to discuss afresh the meaning and purpose of education. The purpose hitherto had been accepted as that of utility. The three R's had been held to justify elementary education. There had been a certain expansion of the curriculum, but even that had been dictated by utility. That term had been interpreted rather narrowly. A thing was truly useful when it was exactly fitted for its purpose, and education should fulfil the purpose of life, serving to give us some kind of answer to one of the enduring puzzles within us, viz., why and whither. The why of life could not be answered according to definitions or rules, or by observing maxims relating to commercial success. In its abundance, life demanded a wide range of intellectual interests and of practical aptitudes; but even those would not serve the highest need. There must be added a stimulating and a cleansing element which came from that synthesis of feeling which was the emotional or spiritual side of life. The term synthesis implied regulation or control, and the perception of harmonious relation in colour, shape, and sound demanded a train-

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ing in the appreciation of values which enabled us to understand as well as to enjoy beauty in nature, in pictures, architecture, sculpture, and music. All these supported the thesis that no scheme of education could be effectual which fell short in its regard for the element of beauty, or treated music and art as exotic things or accomplishments, mere decorative adjuncts outside the true fabric of learning. Yet in the past we had so treated them, and music in our elementary schools had too often been left to be taught by those who could not and, indeed, would not claim any great proficiency in the art. In our secondary schools it had been regarded as an accomplishment for girls, and often as an inexplicable oddity in the case of boys. This attitude was slowly changing; but even yet they found that in the examinations proposed for pupils in secondary schools music was not regarded as a subject which ranked for credit. The inevitable result was that it came to be regarded as a subject of minor importance. He urged that more attention should be devoted to music, as a subject which should count for examination—not as a compulsory subject, but as one that might be taken by children who showed talent for it.

BOYS' LOVE OF MUSIC.

EXPERIENCES OF MR. C. ARMSTRONG GIBBS.

AT another of the meetings of the British Music Society, Mr. C. Armstrong Gibbs gave some experiences of his music teaching of sixty boys at a school called the "Wick" at Brighton. Mr. H. C. Colles, the *Times* musical critic, was in the chair, and the audience included a number of experienced music masters and mistresses. The lecturer is now better known as a composer of orchestral, chamber music and songs, and his enthusiastic account of his former school work was listened to with much interest.

Mr. Armstrong Gibbs described how his Cambridge undergraduate friends ruefully used to say they would give their eyes if they understood music, but they got themselves excused from music lessons when they were at preparatory school. When dealing with younger boys he came to the conclusion that music must be made attractive, and there must be sufficient driving force in the subject to carry boys over the arid waste of lessons in technique. He decided also that it was far more important to train audiences than performers, and for that reason he would not attempt to teach the pianoforte. In his view an hour's singing was worth ten hours' pianoforte teaching.

Three topics now claimed attention: (1) the school song; (2) the value of drama combined with music; (3) the educative value of the gramophone. Technique in all forms was reduced to a minimum. During singing practice, the non-singing boys were excused attendance. The singing boys became eager when they found that they were scoring off the others with an extra accomplishment. His average was three singers to one non-singer. The latter might merely be nervous about hearing the sound of his own voice, and voice tests should therefore be frequent. Discipline should be strict. A boy who was given an inch of latitude would take a square mile. Much was done by appeal to reason, and by showing that music was an intellectual exercise.

Folk-songs sung in unison supplied the best material and provided tunes that boys could get hold of. An annual concert should be a great event for boys and all their invited friends, and it should begin by the whole chorus singing folk-songs. The lower forms, known as "the rats," sang rounds, sometimes adding actions, but never using the pianoforte. The pianoforte and string accompaniment was utilised in a short cantata or a cycle of songs, and it was a great advantage to have a fresh conductor-visitor, who took a final rehearsal as well as the performance.

The larger works performed were composed by Mr. Gibbs himself because he could not find suitable published music. One of these was a cantata, "The Lady of Shallott" (not published), and another was a cycle of songs set to words by Walter de la Mare. A solo-singing competition (one song set, another voluntary) got the boys out of the fear of hearing their own voices. Elementary sight-reading and a little harmony were taught for a term, but these matters were hard and dull to the boys. Mr. Gibbs was opposed to the movement made some years ago to press sight-reading upon preparatory schools; he thought the subject should come at a later stage of school life. In the church choir-training he thought too much time was devoted to the practice of chants and hymns, many of which were poisonous in their sentimentality.

Speaking of plays in which music was an integral part, Mr. Armstrong Gibbs became exceedingly enthusiastic. He was fortunate in getting his friend, Walter de la Mare, to write specially a play called "Crossings," in which children and fairies seemed to be human and real flesh. The performance of the work was the concluding feature of his work at the school, and it synchronised with the headmaster's retirement. The stimulus of that time was unforgettable.

In conclusion, Mr. Gibbs urged what seems to crop up in every lecture at the present time: The advantages of the gramophone. Mr. Gibbs did not see why children should be starved when they were eager to hear modern music. By providing plenty of good music, children would learn to distinguish good from bad.

Answering questions, Mr. Gibbs explained that Messrs. Goodwin and Tabb published "The Five Eyes" (S.C.) and "The Song of Shadows" (S.S.C.). Messrs. Curwen have in preparation several songs and part-songs for schools by Mr. Armstrong Gibbs, the latest being "The Bees' Song."

Mr. Clement Bishop, an experienced music master in boys' and girls' secondary schools, said that he found the percentage of musical boys and girls was about equal. Inability to sing in tune was often due to want of control of the vocal apparatus. Later on, in many such cases, tolerable singers might be secured. Sight and ear tests were required by inspectors who came to his schools, and sometimes these tests were managed by children before they had become reliable singers.

J. G.

CHORAL NEWS.

THE Alexandra Palace Choral and Orchestral Society continue entirely to fill the large hall of the Northern Polytechnic Institute. It was again their experience last Saturday evening, when Mr. Allen Gill conducted "Elijah." Mr. Herbert Brown was no minor Prophet on the occasion, nor were the rest of the double quartet of artists unequal to their tasks. It is twenty years since I first heard the chorus sing this oratorio, and they are always worth hearing.

For the time-honoured New Year performance of the "Messiah" the Royal Choral Society were in good form, and both singers and audience gave a hearty welcome to Sir Frederick Bridge on his re-appearance after a long and severe illness.

The Crystal Palace is by no means deserted during the winter season, as may be seen from this list of choral concerts:—February 4th, Penge and District Choral Society, "Bohemian Girl"; February 11th, Dulwich Philharmonic Society, "Martyr of Antioch"; February 18th, Crystal Palace Choral and Orchestral Society, miscellaneous; March 11th, Penge and District Choral Society, "Elijah"; March 18th, Dulwich Philharmonic Society, "Redemption"; March 25th, Crystal

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Palace Choral and Orchestral Society, Verdi's "Requiem."

The Albert Hall will doubtless be filled on Saturday evening, February 18th, as it always is when the London Sunday School Choir give their Spring Festival. A popular programme, choral and orchestral, will be given by a thousand performers, with Miss Flora Woodman and Mr. Hubert Eisdell as vocalists. Mr. W. H. Scott will conduct.

From Johannesburg I have received a souvenir programme which shows wonderful enterprise and brotherhood amongst choralists. Performances of the "Messiah" and "Hymn of Praise" have been given by the Johannesburg Philharmonic Choral and Orchestral Society, under Mr. John Connell, and they were augmented by choirs from Pretoria (45 miles distant), Germiston (8 miles), Bloemfontein (200 miles), Kimberley (354 miles), and Maritzburg (447 miles). Similar combined choir festivals are to be given annually in other centres. The visitors were for four days the guests of Philharmonic friends. J. G.

COMPETITION WORLD.

MIDDLESBROUGH, for its 37th year, celebrated the Cleveland and Durham Eisteddfod with some approach to pre-war glory, but it was managed in one day's session in the Town Hall, which was crowded. The church choirs had that ancient hurdy-gurdy which has gone round about too long: Handel's "Then Round About the Starry Throne," and the South Bank Primitive Methodists, under Mr. J. Bussey, won. A fine performance was that of the Cleveland Harmonic (Mr. Gavin Kay) in the male choir test: Bantock's "War Song of the Saracens." Messrs. Dan Price and George Dodds heard a number of solo competitors, and Mr. H. Anderton also acted in the absence of Mr. Granville Bantock.

Rhyl Eisteddfod attracted crowds to the Pavilion. The chief choral was won by Prestatyn (Mr. D. R. Conway). When adjudicating Dr. Caradog Roberts queried whether the surpluses from eisteddfodau ought to be applied to town improvements, and suggested that a better method would be to apply the money to funds for musical scholarships.

SOUTHPORT FESTIVAL.

'Twas a most gallant, if not altogether a successful, attempt that the enthusiastic Executive Committee made to revive the almost-forgotten Southport Festival, but the event should become as popular as it was three or four years prior to the War, when the writer remembers that the late Mr. Coleridge-Taylor adjudicated (perhaps one should say he attempted to do so) behind a screen, with the numbers hopelessly mixed. The date chosen—Saturday last—was an unfortunate one, as regards climatic conditions. Local musicians were not in sufficient attendance at the Winter Gardens. Other competitors were present in hundreds, some having braved the elements in fifty and sixty mile runs by road in motor coaches. Rivalry was keen, good fellowship was apparent, and the officials, headed by a hard-working secretary in Mr. Fred M. Jones, and a capable manager in Mr. I. Yeatman, accomplished wonders in organisation. Critically, one had a little quarrel with the official accompanists, who were unequal to their task. The adjudicators were Dr. Hy. Coward, Mr. Hugh W. Wood, and Mr. W. A. Wrigley, Mus.Bac., and they gave general satisfaction in the two large choral classes; but one could (and did) differ with them in several of their awards in the solo classes. They delivered their results in such haphazard fashion, too, that most of the results published in the daily Press were hopelessly mixed up. The Selection Committee gave competitors some really singable music, and the choirs, with the possible exception of the male voices (who had to essay the difficult "Phantom Host" of Hegar and the "Llewelyn Lament" of Cyril Jenkins), fairly revelled in the open chording of the four-part song of Dudley Buck's "Hymn to Music" and the perfectly beautiful chorus from Brahms's Requiem, "How Lovely are Thy Dwellings." The work of the Blackpool Orpheus Society in these two numbers was almost beyond criticism, as witness the fact that they obtained within eight of the maximum marks. They were under the fine leadership of Mr. J. S. Warburton, and were twenty points ahead of their nearest rivals, the Atherton (Bolton) Society, and twenty-five ahead of the Ryecroft Vocal Society (Mr. Jack Ramsden). Nelson Arion Glee Union (Mr. Lawson Berry) were deserving winners in the male voice section, their singing throughout being quite inspirational. The Crossley Motors Choir, Manchester (Mr. W. Harris), and the Southport Choir (Mr. J. P. Hill), were second and third. The class for male quartets was a very close one, Northwich Orpheus, Æolian (Southport), and Nelson Lyric were winners in the order named, whilst in the mixed voice quartet class Blackpool St. Cecilia, Blackpool Clef, and Blackpool Oriana were finalists, and placed in this order. The basses had to sing the Gounod recit. and aria "She Alone Charmeth My Sadness," and the judges placed W. Wilson (Blackburn) first, with W. Calvert (Blackpool) and A. Nightingale (Preston), second and third. The tenor test was generally too acute for the essayists, and only one vocalist had knowledge of the song in sufficient detail as to interpret it, and he did not get premier honours, these going to a St. Helen's competitor who preferred to remain anonymous. Mr. Tom Brown (Blackpool) and Mr. J. Heys (Nelson) were second and third. Mary Crossley (Rochdale) was placed first in the class for contralto soloists, who sang Saint-Saëns's "Softly Awakes My Heart," with Alice Deverill (Blackpool) second, and Rhoda Holding (Clayton-le-Moors) third. Doris Dry (Bradford), Connie Cunliffe (Blackpool), and Margaret Forshaw (Southport), were winners in the soprano section. For the rest, I was assured that the event was a financial success, and it is to be hoped that Southport supporters will rally round the Executive and give the movement the necessary impetus. H. F. W.

PERSONALIA.

Capt. M. H. Atkin has had the degree of Mus.Bac. Dunelm conferred upon him. This is very creditable to the headmaster of one of the largest L.C.C. schools after long service. Few schools have had such a fine musical record in competitions, but the most satisfactory feature noticed by me as a visitor has been the personal touch with the musical part of the curriculum which has been maintained by the headmaster.

Mr. L. J. Roberts has retired from the position of Chief Inspector of Welsh Schools after twenty-seven years' service. I have been struck, when in Wales, by the vigorous personality and inspiring force of Mr. Roberts, and cannot imagine him as one of the men who seek early retirement. Before official duties absorbed his attention, he was a zealous Tonic Sol-faist, and throughout his career he has promoted musical culture in the elementary schools, and a love of song in the Sunday schools, where his inspiriting compositions are sung in every village.

Mr. J. Welch, on the occasion of his diamond wedding, has received a poetical tribute in the Portsmouth Press. He was one of the earliest Tonic Sol-fa teachers and conductors.

Dr. W. Rhys-Herbert died recently in Chicago. In his youth he was a miner at Resolven, South Wales. I have often met him on his visits to the Old Country, and as recently as at the Barry Eisteddfod. In America he was remarkably successful as a composer of songs and choruses, and his output included nineteen operettas and cantatas. J. G.

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BASSOON.

Can you tell me where I can get a scale sheet for an "Armand Reider" bassoon? I have an instrument of this kind in my possession, and have had an expert's advice as to what kind it is, but he is unable to supply me with a scale sheet. One firm says that the ancient "Armand Reider" scale sheets are out of print. Can you help me in any way?—CYMRO.

We are not able to give you much information about the "Armand Reider" bassoon; it is not used now, and apparently was never played on to any extent, at any rate in England. Armand Reider seems to have been the predecessor of "Heckel," and we believe his instruments were made by the firm of "Heckel," whose instruments are much used in Germany. A scale sheet for the latter would probably help you a great deal.

LADIES' CHOIR SELECTION.

Some time ago, through recommendations in your valuable column, we adopted P. Fletcher's "The Witches' Carnival" for ladies' choir work. Can you now suggest a similar composition either by the same composer or another? If possible the choice of one or two would be appreciated.—MINIM.

Several other compositions and arrangements by Fletcher, some of them easier than that named, may be chosen from Curwen's list, such as "Follow me down to Carlow," "The Cloud," "The Indian Bride," "Bells of Aberdovey," and the "Staines Morris." Look also at "Most gentle Moon," by Julius Harrison, and "Grecian Landscape," by Cyril Jenkins. Probably you know these from other catalogues: "Ophelia" (Berlioz), "From the green heart of the waters" and "Encinctured with a twine of leaves" (Coleridge-Taylor), "Eglantine" (Jensen), and "Heraclitus" (Stanford).

CLASS SINGING.

As a choirmaster I also have charge of a small class of girls who rejoice in part singing, and are aged from thirteen years upwards. I have been asked by a few to give them private lessons in singing. Though I do not always believe in starting too young, in some cases I feel it is necessary where a girl has a fairly pure voice with easy production (as a guard against contracting any of the common faults in singing) that it is much better to have lessons. Will you give me, say, a twelve months' course, including a suitable tutor, and a few good songs for young girls?—FRANK.

Individual instruction is the ideal plan, if it keeps your purpose in view. Young singers in too many cases have an exaggerated opinion of their position in the vocal world, which they think will be depreciated by singing in a choir. Now you approach them from the right angle. You get them to train their voices so as to qualify themselves for singing in a choir. Then they feel the sympathy of numbers, the community of expression, the necessity of keeping time, and so on. Men like yourself are the salt of the earth. There were lots like you a generation ago, and what they did was to put a course of lessons in the hands of a class and work through it. But they did not ask for songs right away. Curwen's "Pupil's Manual" gave them a start in reading and "The Voice Trainer" in graded singing lessons. For songs, write later.

ORATORIO CUT.

What numbers in "The Messiah" would be suitable to sing during Lent for a service of not longer than one hour and a half, including solos and choruses?—F. F.

A suitable break may be made after "Lift up your heads," which is often adopted as the place for the interval in the usual performances. This plan emphasises the Passion music, and omits the later portion ("Hallelujah," etc.), which is more suitable at Easter.

MOZART.

Kindly recommend books that will help one to get up a lecture on Mozart.—TENOROON.

The literature runs into volumes of the old three-decker type. You do not need for your limited purpose anything more than the handy volume 564 in the Everyman Library (J. M. Dent and Sons), entitled "The Life of Mozart," by Edward Holmes. The author, as Ernest Newman says in the introduction, "was one of the most capable writers upon music in the early part of the last century. This work is almost the only piece of English musical literature of that epoch that is worth reprinting at the present time." Newman brings the work up to date with a few corrections.

MEDIÆVAL MUSICAL INSTRUMENTS.

(1) *Will you kindly say what musical instruments were employed in popular Church festivals to support the plainsong?* (2) *In a pageant embodying features of a mediæval procession, what modern instruments would be the most suitable for the purpose?*—P. E. B.

(1) As a rule, any instruments available. The organ from quite early times. Later, the serpent and ophicleide were popular in some countries. (2) Flutes, hautboys, bassoons, trumpets, trombones, drums, also any available instruments of a brass band.

ANSWERS IN BRIEF.

M. I.—You are fortunate in living near the same postal district as the Metropolitan Academy of Music, who have a Musical Appreciation Lecture Course under Mr. Stewart Macpherson at 73, High Street, Marylebone, on Tuesday evenings, beginning January 24th.

E. B.—"Ask if yon damask rose be sweet," by Handel, is a soprano air from "Susanna." It can be had from Novello in separate form.

RONEO.—(1) The cost of printing and publishing a song is borne by the publisher. (2) The composer should not be asked to pay for it, unless the publisher has no faith in it. (3) The royalty is paid to the composer, and occasionally the lyric also bears a royalty, but more frequently the author makes an arrangement with the composer and receives payment when the song is accepted for publication. (4) You can take the measure yourself from songs in your possession.

LECTURER.—A booklet about Joseph Jongen is in preparation by Messrs. J. and W. Chester, price 6d. Information of a biographical nature as to the other composers is not available.

Musical News and Herald

Edited by Edwin Evans

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Taste.

By THE EDITOR.

OUR current speech is full of words that have lost all relation to their original meaning, whilst others, which have retained it, are simultaneously employed in a sense in which it is disregarded. Of these the word "taste" is an example. Its original meaning is as lively as ever. It is in daily employment at the dinner-table. But, when the word is used in another context, there seems to be a tacit agreement to forget that it has any connection with the sensuous perception with which it originated. Nowhere is this more conspicuous than in the discussion of music. Witness the attempts, which are so popular to-day, to inculcate musical taste by means of a kind of musical trigonometry. The foundation of musical taste is a keen perception of sound in all its qualities. Its owner becomes a connoisseur of sonority almost as another man becomes a connoisseur of good wine. There may be other associations. A glass of wine may evoke anything from the picturesquely situated hill upon which it grew, to Pantagruel's Voyage to the Oracle of the Bottle; but, except that a good wine is a better stimulant to the imagination than a bad one, these matters are irrelevant to the quality of its flavour. A veal cutlet may suggest the parable of the Prodigal Son, but its flavour will be none the better for that. And taste is concerned with flavour. It is not concerned with ethics or didactics. It is not concerned with those fundamental ideas of love and death which a friend of mine is so fond of dragging into musical debate, except in so far as the manner of their intrusion into music is often in the worst possible taste. It is of little use to lecture me upon plain living and high thinking if the sound of the music does not in the first place conciliate my musical palate. It is like pointing out to a diner the nourishing qualities of a dish that he finds insipid. Not even in theory is there any justification for it, for most doctors are agreed that the virtues of such nourishment are neutralised by the patient's distaste.

But of course the question of taste does not stop at individual flavours. To a gourmet the arrangement of a meal is perhaps even more important than the quality of the component dishes. The comparison holds good, however, that the possessor of musical taste is, in the first place, whatever else he may be, the gourmet of sonority. If he is not that, he may be anything from a poet to a schoolmaster, but his musical taste is unrefined. It is perhaps necessary to add that few men are born gourmets. The palate has usually to be educated. There appears to be a current belief that the best way of educating the musical palate is to take its owner into the musical kitchen. I cannot bring myself to believe that the true gourmet graduates in such fashion. Taste is formed by tasting, not by observing the chef. I do not imagine that Professor George Saintsbury was inspired to write his "Notes on a Cellar-Book" by examining the methods of vintners and distillers. It is more likely that he was following the precedent of a remote ancestor in bibliophilism, John Christopher Adelund, who was wont to refer to his wine-cellar as his *Bibliotheca Selectissima* to distinguish it from less interesting sections of his library. With that illustrious example before him the learned professor has tasted, and recorded what his palate found good. He did not analyse it chemically, and he left the ethics of wine to be discussed by moralists. Even when dealing faithfully with Habakkuk Mucklewrath, he is concerned with the ethics, not of wine, but of its enemies. He is a man of taste. He ought to have been a musical critic.

One often hears a critical opinion dismissed as

a matter of taste. So it is. It all depends upon whose, and whether it is a musical taste, or one that is vitiated by irrelevances. But still more important is its range. There have been men of one taste—that is to say, who appreciated one composer, or perhaps one style of music to the exclusion of all others. There is the classic example of a famous literary man who appeared to believe that music began and ended with Handel. Though he would be very indignant, were he alive to hear it, I should not hesitate to tell him that he was totally devoid of musical taste, not because of any shortcomings in Handel, but simply because a man who can appreciate only one blend of sonorities is no more a gourmet than a man who can enjoy only one dish. At the other end of the scale is the man who enjoys and applauds everything, and he is strongly represented in our audiences. He may be, and sometimes is, a glutton of music, but he is certainly not a gourmet. He either has no taste at all, or he has so many tastes that the result is the same. He is too omnivorous to be a taster. He has not learned to pick and choose. To him wine is wine, whatever its bouquet or its flavour.

Between these two extremes, through some point which, like all criteria, is exceedingly difficult to define, there lies the middle line of a taste that is balanced between catholicity and exclusiveness. It must exclude all that is worthless, but that word, to a gourmet, signifies the absence, not of moral worth, but of flavour. Its catholicity must embrace all music, grave or gay, learned or naïve, homely or exotic, from China to Peru, and be alert to appreciate the sonorous quality of it all. In short, it must approach all music as free from prejudice as a genuine gourmet sitting down for the first time to bird's-nest soup. Prejudice is the enemy of curiosity, and it is the latter quality that keeps the palate sensitive. Nearly all the scribes who are at such pains to demonstrate that this or that kind of music should not be heard in polite society prove by their arguments that they reject it, not for being what it is, but for not being something else. There are moments when they remind me of a diner who cursed an excellent olive for not being a plum.

The worst kind of music is that which is insipid to the ear. Even that which has an aggressively vulgar flavour is preferable to it. And when the former cloaks itself either in cheap morality or in cheap sentiment, it reaches the very pinnacle of bad taste. Unfortunately, in this machine-made age, it is rampant everywhere. It has ravaged all the arts indiscriminately, and in all countries. Heaven knows, we in England cannot afford to throw the first stone, nor can the French, whose hereditary good taste contrives to coexist with its opposite. If I happen to harbour a personal dislike of German bad taste, it is principally because, to my mind, Germany is the only country in which bad taste appears to be no impediment to an artist's candidature for the national Valhalla. All countries publish books, for instance, which are in bad literary taste, but we have no illusions about them, whereas in Germany, such books have for their authors men whose literary eminence remains unchallenged. As for other spheres, it is difficult to forget that terrible invasion of Munich *art nouveau*. We submitted to it in the Tottenham Court Road, but in German art periodicals it was treated as an artistic revelation. Our own taste in household decoration can probably be as bad, but we were never guilty of glorying in it. We have also produced academic story-pictures by the thousand, but even those who spoke well of them did so in an apologetic manner. The Germans are docile. Taste is fastidious, and therefore somewhat rebellious. It is because of this that I have always been sceptical concerning the German standard in music, and that I view with a certain degree of apprehension the *rapprochement* that appears to be in progress between English and German musical circles. The old glamour is not sufficiently faded to be harmless, and it has been no friend to us in the past, as any historian of English music must admit. For generations it lured us to measure our musical corn with a German bushel, and gave us a false standard of values.

In reality, geography enters little into taste in the abstract, but only into the attitude adopted towards it. It is otherwise with social chronology. The quality of taste seems more readily influenced by period than by locality, and this is where misgivings sometimes assail the most self-confident artistic gourmet. We live in a period which has facilitated the wholesale production of everything, from patent medicines to drawing-room ballads. The whole world of art is being, not merely commercialised, but industrialised, and, to us, the taste that these conditions have created is thoroughly and unredeemably bad. Now there was hitherto in history never a period of real bad taste. Humankind may not always have lived up to the ideals of Periclean Athens or of classic Japan, but even the unspoiled Congo nigger had a taste in sculpture that was not to be despised, and our remote cave-man ancestor has left evidence that he was a true artist. In fact, the taste that reigned was always good, even in the miscalled Dark Ages, and mostly because it was not vitiated by insincerity. We know, for example, that the untutored taste of our own countryside in music and in craftsmanship was good. There is equal sincerity in popular taste to-day. It is an alarming thought. A valued friend of mine, in discussing what we both regard as the degradation of the stage to-day, asked me recently this conundrum: "Is this taste that you and I despise funda-

mentally bad, or is it possible that taste has proceeded along its orbit, leaving you and me behind? Will the historian of the future describe the blatancy of to-day as the good taste of the period and our attitude towards it as a sophisticated survival? We cannot measure the orbit of taste." With which terrifying suggestion I conclude, for fear of nightmare. But if there is anything in it, what are the conservatives of to-day?

COMMENTS OF THE WEEK.

"Once-only" Concerts.

This is the title of an article which Mr. St. John Wright has contributed this week to the *Daily Mail*. It describes various types of performers who give recitals during a London season, at considerable expense to themselves, but make so little impression upon the musical world at large that they either disappear subsequently, or at best give another recital each year, under the same conditions, and with no better result. The article contains nothing with which we and our readers are not thoroughly familiar. The subject has been frequently discussed in these columns, and various remedies have been proposed, but until there is some organisation in the concert world this waste of effort seems likely to continue. There is, however, a suggestion contained in the heading of the article, and it is one that involves no lowering of artistic pride. If it is no indignity that the works of our best composers should be shelved indefinitely after one appearance in a concert programme, surely it would be no indignity to these performers, so far as they are qualified, to offer them the prospect of one appearance on the concert platform.

In dealing recently with the concert problem we pointed out that a substantial sum of money was paid in each season by members of the public for music, and that, from a business point of view, the whole difficulty was in bringing together the claims of supply and demand. We overlooked the fact that another considerable sum of money is contributed by concert-givers. According to Mr. St. John Wright—and we accept his figures—"to give a recital at one of the smaller London concert halls costs at least £70, and that does not include very expensive advertising. If the recital-giver is unknown, the box office receipts might reach £5 or £10." The balance of the money is spent in directions where great economies could be effected by an efficient organisation. Moreover, this expenditure does not by any means ensure the presence of an audience. But since these people are willing to spend £60, why should they not contribute it to a common fund, which would support, where necessary, the giving of good concerts in return for the appearance of one of its subscribers? Of course, a stringent scrutiny of qualifications would be necessary, but that is one of the things that the musical world is clamouring for, even under present conditions. Those who passed the test would at least be sure of an audience, which they are not at present. As for the listeners, since the first performance of a new work by a British composer does not drive them away, there seems no genuine reason why the first appearance of an approved British performer should have that effect, provided that the programme contained other ingredients to attract them. Besides, there are many performers who, whilst they cannot maintain the interest, single-handed, of a recital programme—which, after all, is a big thing to do—can give much pleasure in a group of songs or of instrumental solos.

Of course, these idle speculations as to what might be done in the concert world must remain ineffectual until there exists something resembling an organisation with interests above those of the people who mismanage the concert world to-day. But, whether such suggestions are helpful or not, the fact remains that at least two-thirds of our concerts are admittedly superfluous, and they represent not only a waste of effort, but a leakage of resources that could be very serviceable if applied with common sense.

Foreign and British Musicians.

We have not much sympathy with those who resent the return of distinguished German musicians, on the ground of nationality alone. All that we ask is that a sense of proportion be maintained when measuring their claims and those of our own elect. But that is precisely what seems most difficult to ensure. In reply to a commentator of the former way of thinking, Mr. Frederick A. Romyn, of Harrow, writes to the *Sunday Times* inquiring whether he would "take pity on my ignorance and mention the name of a British violinist whose genius is within a hundred miles of Kreisler's, and of a composer whose genius is within a hundred miles of Strauss's. I have studied music all my life and have travelled far to hear the works and performances of the world's greatest musicians, but I am always willing to learn." Is he? From a psychological diagnosis of his letter, we are inclined to doubt it. We have not the pleasure of Mr. Romyn's acquaintance, but we surmise from his phrases that, if not elderly, he is at least old enough for his most impressionable years to have been steeped in the once-prevailing superstition that all good music came from Germany. He has not even the caution of that rural centenarian who, when asked whether he had lived all his life in his native village, replied, "Not yet." He says that he has studied music all his life, but

study implies receptivity. This, in his case, has evidently stopped short on the threshold of the present English renascence, which has certainly approached within less than a hundred miles of the German standard. If an angel descended from heaven and sang to such a man he would still long for the coming of Elena Gerhardt.

The Great Lover.

This mention of Strauss reminds us that in one respect at least there is probably not a single British composer who comes within a hundred miles of him. On the same day as Mr. Romyn's letter there appeared on the front page of the *Sunday Express* an article, with portrait, in which he is described as having received during his stay at Savoy Court three to four hundred letters daily from feminine correspondents. "A small percentage is accounted for by the inevitable hunters of lions, but the overwhelming majority are from women who wish to let Dr. Strauss know of their love for him." Now then, Vaughan Williams, Holst, Ireland, Bax, and the rest of you, what have you to tell your Press agent that can compare with this? Does it not show that you are the merest neophytes? These are the true indications of artistic success.

Music and Singing.

In some suburban and provincial streets one still sees occasionally a brass plate reading "Music and Singing taught here." It expresses an attitude of mind which is, alas! only too prevalent, and explains incidentally why the singer who happens to be also a musician is commonly looked upon as not only exceptional, but rather eccentric. It was, however, somewhat surprising to find this attitude reflected in an important London newspaper. Elsewhere in this issue we refer to a lecture given by Mr. Herbert Bedford on the subject of "Unaccompanied Song" with vocal illustrations by Miss Esther Coleman. A report of this interesting event appeared in due course under a headline that, we are sure, was not contributed by the musical critic, for it ran: "Songs without Music." Apparently the distinction still holds good, but we sympathise with Miss Coleman, to whose singing it certainly does not apply.

A Completed Parallel.

Some years ago we gently twitted Ernest Newman with being the Arthur Balfour of music, minus the manners, and hinted that at some future date he would write a musical equivalent, in its attitude to modernism, of "The Foundations of Belief." He has recently delivered a lecture at Hanley on "Style, Manner, and Mannerism in Music," at the conclusion of which Dr. S. King Alcock, who presided, expressed the hope that he would "write a book on the fundamental rules for the criticism and estimation of music, and modern music in particular." To this Mr. Newman replied that the chairman was evidently a thought-reader, for he was actually engaged upon the book described. He has waited a little longer than Mr. Balfour, whose volume appeared in his forty-seventh year, but the parallel holds good. Moreover, as Mr. Newman in his more extensive works has mostly respected the amenities which he disregards in journalistic controversy, we will withdraw, in pleasant anticipation of the forthcoming book, the reservation we made concerning his urbanity.

Albert Coates is certainly doing his best for the cause of British music in America, and in an interesting interview published in *Musical America* of December 31st he gives his views concerning some of the music he proposes to introduce to American audiences. A performance of Holst's "Planets" will be an important item, and he hopes to produce Bax's "Tintagel," if printing difficulties can be surmounted. Writing of Gerrard Williams, whose "Pot Pourri" is also on his list for performance, he says, "There's one of the most poetic and talented boys that we have! His music has the qualities of very beautiful specimens of Debussy, Ravel, or Roger-Ducasse. . . . They are all little groups of beautiful miniatures that he does." In this connection it is good to hear that "Pot Pourri" is to be played by Hamilton Harty and the Hallé Orchestra at Manchester on February 9th, and on February 11th by Arnold Barter and the Bristol Philharmonic Orchestra at Bristol. We hear also that the Backhouse Quartet promise a first performance of his string quartet at their concert at the Wigmore Hall on February 15th, and a rumour that with the help of Miss Phyllis Carey-Foster, Mr. Osmond Davies and the Backhouse Quartet, Mr. Williams is arranging a concert of his own compositions to take place at the Æolian Hall at the end of March.

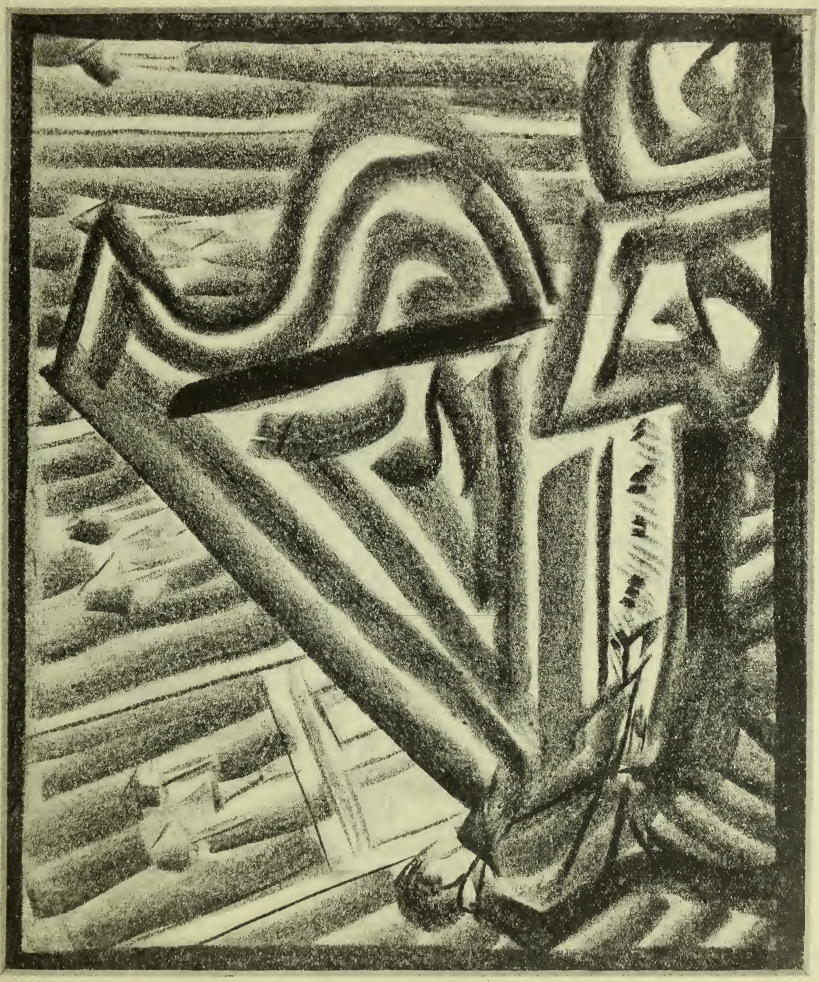
We hear that Miss Marguerite Meredyll, with the other members of her "Meredyll Pianoforte Quartet" (Miss Bessie Rawlins and Messrs. Raymond Jeremy and Emil Doehaerd), is now on tour in Holland and the Rhine provinces. They started at Amsterdam on January 20th and are visiting Aix la Chapelle, Cologne, Bonn, Elberfeld, Düsseldorf, Crefeld, and Essen, calling at The Hague on their return. The two Dutch towns are being visited at the suggestion of Mr. Willem Mengelberg, the famous conductor of the Amsterdam Concertgebouw Orchestra.

We notice in the "*Star* Man's Diary" a quotation out of a letter from Mr. C. B. Cochran in Berlin, in which he says: "The theatres are playing musical muck—dreadfully presented. There is an attempt to do the French 'intime' revue, and the result is most indigestible." He adds that the much-boomed Reinhardt production of "Orpheus" would disgrace a touring British pantomime in way of costumes and *décor*. German "kultur" seems to have somewhat missed the mark!

Commencing on January 18th, Aberystwyth Amateur Operatic and Dramatic Society gave three performances of "H.M.S. Pinafore." Mr. G. Stephen Evans was musical director.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Mischa Elman.



No. 3. "Subito."

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LONDON CONCERTS.

BRITISH SYMPHONY ORCHESTRA.

People's Palace, *January 15th.*

For the new series of Sunday afternoon concerts—now held weekly—here, the programmes are being modelled on rather different lines from the earlier ones, for now the wind of modernity is tempered to the shorn lamb. Last Sunday the modern British School was represented by the late George Butterworth's "Two English Idylls," first performed at the Promenade Concerts last year. The delicate yet, withal, individual presentation of the folk-song material dealt with proved once more extremely acceptable. Another idyll—Wagner's "Siegfried"—received a particularly sensitive rendering at the hands of Adrian Boult and the British Symphony Orchestra. The overture to "Don Giovanni," and Beethoven's comparatively rarely-heard Fourth Symphony were also given with good effect, though a certain unsteadiness marred the bustling Finale of the Symphony. "Cold's the wind and wet's the rain"—the barometric tempo indications outside—doubtless deterred many from coming. F. W.

WILLIAM DENYS.

Æolian Hall, *January 16th.*

This singer has the making of an admirable light baritone for romantic opera, but he has more to learn before becoming fully equipped for the career that awaits him. His voice is attractive, and he makes good use of it, though not to the extent of imparting variety to its inflections. As a substitute for this he is inclined to over-emphasis, which is no compensation. But his delivery is good, and he was more satisfactory than most English singers in a Debussy song. The Ladies' String Quartet, led by Miss Grace Burrows, contributed Mozart in G minor, the performance of which was technically good but should have had more buoyancy. E. E.

MAY BENNETT.

Æolian Hall, *January 17th.*

The impression left by Miss May Bennett's playing at her pianoforte recital was that of immaturity, but having accomplished so much she might achieve more by further study. The standard of pianoforte playing is now so high, with regard not only to executive ability but also to subtleties of interpretation, that a good deal is expected even of a young pianist who challenges criticism at Æolian Hall. Mr. Marcus Thomson submitted a number of English songs and sang them tastefully, albeit with an inclination to sentimentality. F. G. W.

CEDAR PAUL.

Mortimer Hall, *January 17th.*

Once again Miss Cedar Paul delighted her audience by her relation of Hebridean Legends and rendering of folk-songs and, as previously, was very happy in suggesting the poetic atmosphere of these relics of the past. F. G. W.

RICHARD STRAUSS.

Albert Hall, *January 17th.*

The long-heralded Strauss concert was, after all, not very exciting. The whispers of organised opposition proved, as everyone expected, devoid of all foundation. One can almost imagine the promoters of the concert regretting this, for it would have given the event greater importance than it actually achieved. The audience, which would have looked large in any other building, left depressing patches of emptiness just where they would be most conspicuous, in the stalls and area, and the reception of the concert was, as one report aptly described it, respectful rather than enthusiastic. It is difficult to judge of the performance given by the London Symphony Orchestra under Strauss's direction, because all detail becomes indistinct at the Albert Hall, but I am vaguely under the impression that it has given better performances of these same works under other conductors. There were three of them: "Don Juan," "Till Eulenspiegel," and "Death and Transfiguration." It has been remarked upon that Dr. Strauss had given the preference to works the youngest of which will soon be thirty years old, but it is at least feasible that his managers advised this choice on the ground of popularity. At the same time, it is doubtful whether Strauss has ever written a better orchestral work than "Till Eulenspiegel." The fluctuations of his fame in this country make interesting history. When most of my *confrères* were praising him to the skies as a great creative genius, I remember that my omission to do so was attributed to lack of understanding, but I felt from the beginning that his chief contribution to music was a megaphone. The pendulum is now swinging the other way, and, after having for many years protested against the over-valuing of Strauss, I am beginning to wonder whether I shall not presently find myself impelled to protest against his being under-valued. That is the penalty one pays for a balanced view of music. One is constantly in a minority. Already at this concert I could not help feeling some measure of sympathy with the composer's feelings on confronting an audience, once enthusiastic and now tepid.

Miss Ethel Frank sang, with the orchestra, some half dozen of Strauss's songs, and proved by the finish of her performance that, all things considered, the German Lied suits her better than the modern French songs she has been singing. As for the modern English, she has as yet given us no opportunity of judging, her notion of hospitality being apparently limited to what may be expected from a host, not a guest. She has given us nothing better than the Strauss songs, even achieving those traits of sentiment which in the past we learned to appreciate in the best German singers. She sang the "Ständchen" as to the manner born. E. E.

MASAO TOMITA.

Æolian Hall, *January 18th.*

The Japanese have the reputation of being singularly adaptable and quick to assimilate Western ideas, but up to the present they have not taken a prominent place in the musical world, or even essayed to do so. Some interest, therefore, attached to Mr. Tomita's 'cello recital apart from its artistic possibilities. Mr. Tomita made a bad choice in selecting Rubinstein's Sonata to head his programme, and he seemed too nervous to do the music or himself justice. He gained more control as he continued, and subsequently played some small pieces of meditative character with musical tone and refined sentiment, but he has need to strengthen his technique. He was assisted by Miss Mabel Bartlett, a soprano of sympathetic quality, good breath control and clear articulation, but apparently deficient in imagination and intensity. Very efficient assistance was given at the pianoforte by Mme. Zoë Cresser-Gaskins. F. G. W.

FLORENCE PARBURY.

Queen's Hall, *January 18th.*

Heralded by Press agent reports that raised considerable expectation, Miss Florence Parbury gave a vocal recital of ambitious character that ranged from excerpts from grand opera to Herman Löhr's "Irish Courtship." The variety of styles contained in the programme was somewhat bewildering, and in the arrangement some songs suffered considerably by being contrasted with others. On the whole it suggested a general desire to please everybody, and this was the chief characteristic of Miss Parbury's singing, plus an

evident faith in her abilities to do so. Miss Parbury has several advantages; she has an attractive presence, considerable magnetism, and a mezzo-soprano voice of excellent quality and considerable power, but she must study her art much more seriously if she would win the esteem of Londoners. Her vocal production seemed as haphazard as her regard for rhythm, and her enunciation was of too confidential a nature to be effective in so large a hall. She received every assistance from Mr. Harold Craxton at the pianoforte and Mr. Mavon Gibbs at the great organ. F. G. W.

CLASSICAL CONCERT SOCIETY.

Wigmore Hall, *January 18th.*

Miss Anne Thursfield provided the element of novelty at this concert in singing three " Romantic " songs by Arthur Bliss, which are settings of poems by Walter de la Mare. The collective title seems to have misled some listeners into expecting songs of a different type, but if Queen Anne is dead, so is Queen Victoria, and a new conception of romance holds the field. From this point of view the songs express the right spirit, delicate, sparkling, and with a tinge of Restoration playfulness. The third of them, " The Buckle," had to be repeated.

Both Miss Jelly D'Aranyi and Mr. Leonard Borwick are very fine players, but precisely because each of them is liberally endowed with the precious gift of personality, in a form that does not easily blend with its opposite, they are not ideal duettists, and the Elgar Sonata might have had a better interpretation. But Miss D'Aranyi, with Mrs. Hobday at the piano, played a couple of pieces by Szymanovski in remarkable style. The music itself may be brilliantly shallow, but under such conditions it easily gives the illusion of being better than it really is. E. E.

FIELD HYDE'S LECTURE RECITAL.

Steinway Hall, *January 19th.*

" Making the Best of a Voice " is an excellent title for a discourse upon voice production, and undoubtedly it contributed to the numerous attendance at Mr. Field Hyde's lecture on the debatable subject. Mr. Hyde's remarks were essentially modern in spirit and practical, and it was a good idea to have four singers in the making, one of them a male soprano with an extraordinary compass. Subsequently, enjoyment was added to instruction by the kind assistance of Miss Ursula Greville, who in Martin Shaw's " Palanquin Bearers," Percival Garratt's " Prayer " and other songs illustrated the pleasure a singer can give when made.

F. G. W.

ELLEN M. JENSEN.

Æolian Hall, *January 19th.*

It is not often that one finds classical music infused with such real joy as Miss Ellen M. Jensen, the Scandinavian pianist, infused into her programme. Bach's first English Suite danced as spontaneously as if the music were that of the player herself and she was expressing the joyous spirit within her. It was much the same with Brahms's F minor Sonata, though she did not fail to sense the romance of the slow movement as well as its picturesque suggestion of a moon-bathed world. This was not done, however, without a very complete technique and a feeling for rhythmic and tonal balance that are the possession of few. Would there were many more such pianists! H. A.

LUCIA YOUNG.

Æolian Hall, *January 20th.*

It was the programme of Miss Young's recital rather than her way of presenting it that was interesting, though to her credit must be placed a pleasant voice of moderate range and a quite exceptional control of rhythm, Dowland's " Pedlar's Song " and Mozart's " Non so piu cosa non " providing notable examples of this last quality. Rameau's " Rossignols amoureux," with the flute part played by Mr. Charles Souper, was a pleasant change from the hackneyed series of such numbers, but was beyond the capacity of the singer. On the other hand Jane Joseph's " Three Songs " for voice alone formed a novelty that suited her well and which were striking in themselves. Based on words by George Herbert, Phineas Fletcher, and Sir Thomas Browne, they recalled Holst's " Five Songs for Voice and Violin," yet have an individuality of their own. If Miss Young can give us more of such novelties we shall always be pleased to hear her. At the same time she must not, as some of her seniors have done, make the mistake of thinking that good voice production is unnecessary. Once or twice she nearly spoilt the whole effect by bad production.

H. A.

LONDON SYMPHONY ORCHESTRA.

Queen's Hall, *January 23rd.*

Mr. Walter Damrosch, who conducted in place of Mr. Albert Coates, with whom he has exchanged rostrums for a short season, had nothing new to show us, and did it in a dull way. The Haydn Concerto in D major for 'cello and orchestra with Guilhermina Suggia as the soloist had a certain amount of sparkle, and, of course, Madame Suggia played with splendid tone and plenty of grace of rhythm. In the A major Symphony of Beethoven the orchestra played less well than I have previously heard it, and several times there was a small but obvious discrepancy of idea between the players and the conductor. The first two movements were taken so slowly that we seemed to be waiting for the notes, and it was only in the last movement that anything like the spirit of the music was achieved. Saint-Saëns's Symphony No. 3 in C minor, with its parts for piano duet and organ, is characteristic of the composer in his most graceful and most reminiscent mood. It was decidedly the best played number in the programme, but seemed scarcely worth the great efforts which the conductor appeared to be making. H. A.

MILE END SUNDAY CONCERTS.

People's Palace, *January 22nd.*

Last Sunday was rendered notable by the visit of the Bach Choir (conducted by Dr. Vaughan Williams), which, together with the British Symphony Orchestra, gave three of Bach's Church Cantatas, " Stay With Us " (No. 6), " Jesus took unto Him the Twelve " (No. 22), and " The Sages of Sheba " (No. 65), the regular conductor, Dr. Adrian Boult, contenting himself with the modest task of filling in the continuo at the piano. Though the three works were presented in a somewhat mutilated form, owing to the contralto soli being omitted in each case, there yet remained a feast of delight well worth braving many a worse fog than the one which hung over the East End that day. The festal opening chorus of welcome in " The Sages of Sheba " offers, in its power of rejoicing, an unforgettable example of splendour and strength. The tender beauty of many of the instrumental chorales was well realised by the choir, though perhaps some of Dr. Williams's tempi were a trifle too deliberate. Mr. G. R. Hughes in the bass soli seemed scarcely at ease, and lacked fervour, but the tenor soloist, Mr. Archibald Winter, made amends, especially in the exultant aria " Saviour, take me for Thine Own," in No. 65. This is a most noble gem of pure cantabile, even among Bach's wealth, and some of our enterprising tenors should help to spread its lustre abroad. Symphonies by Vaughan Williams, Tchaikovsky, Haydn, Franck, Schumann, Dvorák, Brahms, and Beethoven are announced for performance at subsequent concerts.

F. W.

OBITUARY.

NIKISCH.

Nikisch was usually said to be the greatest of conductors, and his reputation far exceeded that of any master of the last two generations. In every musical centre he was famous, and wherever he appeared his genius was undoubted and his authority unquestioned. A Hungarian by birth, he became the chief figure amongst the artists of his " Fach " who came from Germany before the war to spread the glory of that country as a great musical nation. Like many prominent conductors, he learnt his business in opera.

Nikisch early gave up his position at the Leipzig Opera to become the typical, if the greatest, wandering virtuoso of the baton, as Liszt had been of the keyboard. His first and most lasting triumphs were with the works of Tchaikovsky, which he was chiefly influential in establishing outside Russia, and which amply displayed his marvellous gifts as a master of his mediums.

Nikisch was a great improvisatore. The " Nikisch touch " was something he had in common with the Tsiganes of his nation.

He was unique among his fellow-conductors in the way he " played upon " an orchestra. None like he could obtain the gorgeous splendour and subtlety of orchestral " colour " by the contrasting of instrumental effects. Herein lay his genius, with its corresponding limitations. Tchaikovsky, Elgar, Bruckner, and Wagner he played with a glamour and mystery that was, in the truest sense, re-creation. And he was great enough an artist to let it stand at that. He was an individualist, and his readings never pretended to finality or exhaustiveness. Rhythmical and formal rigour he never strove to attain. His method was not applicable to a solution of the problems of classic art. On his G minor there rested an atmosphere of languor untypical of Mozart. The general effect of his Beethoven was (especially in the slow movements) sensuously emotional, and did not display the revolutionary and doctrinaire characteristics of the great romantic. In contrast to Richter, Mahler, or Ansermet, " the work itself " was not his device. His inspiration lay in his own personality rather than in a synthetic conception of his art or of art in general.

In one aspect of his work Nikisch was supreme—as an accompanist, whether with the orchestra or at the piano. His technical and musical genius shone here in its brightest light. In this respect, in the writer's opinion, he was never equalled but by one man—that is, by our own Sir Henry Wood, on whose shoulders the mantle of Nikisch will naturally fall. This was never better exemplified than when he latterly returned to the desk in opera as a conductor of Wagner. The word on everybody's lips was, " How well one heard the singers." And this was not merely a question of " keeping the orchestra down." It was an exemplification of the whole art of accompanying.

Technically, Nikisch was everybody's master. His genius lay in his wrist. Those who assisted at the presentation of the Philharmonic Society Gold Medal to Sir Henry Wood will remember the latter master's words on this subject: " Lastly, there are those who conduct with the wrist, and I am convinced that is the only way to conduct." Nikisch at rehearsal was miraculous. No one could establish contact with the players more rapidly or with simpler means than he. Finally, every gesture was addressed to the orchestra and to the orchestra alone.

Nikisch will nowhere be so much regretted as by the players in the orchestras he has conducted all over the world. They were perhaps (with the conductors) the greatest of his admirers, and would do anything for him, as was proved by their superb playing under him.

These things are now memories, but they will be warmly cherished by all who ever came into contact with him either as man or musician.

Nikisch's " Tristan "—so different from the passionate drama of Mottl and the symbolical tragedy of Mahler—and his " Ring " at Covent Garden, his Tchaikovsky, Brahms, and Bruckner, his Elgar A flat Symphony and Violin Concerto, and " Zarathustra " at the Berlin Philharmonic must have been unforgettable experiences to whoever witnessed them.

Nikisch's powers remained unimpaired by age, and even seemed to have increased and clarified when his art again became accessible after the peace. Now through his death music-lovers the world over are deprived of one of their greatest sources of delight, and musicians, conductors, and orchestral players especially of a great master and a great inspiration.

EDWARD CLARK.

MR. RALPH H. BAKER.

The death of Mr. Ralph H. Baker has occasioned widespread regret in musical circles in Liverpool. The business demands of his daily life found refreshment in a keen love of music, and his organising ability, unfailing tact and indomitable energy were conspicuously directed as founder of the Liverpool Church Choir Association, whose yearly festivals have exercised such a widespread influence for good on local church choirs since 1900. He also organised the Liverpool Pageant Choir of 1,000 voices in 1907, and the great choirs which took part in the ceremonial when King Edward laid the foundation-stone of the new Cathedral in 1904, and also when King George opened the Gladstone Dock in 1913. His place in our midst will be difficult to fill, especially in the memories of those who had reason to value his personal qualities.

W. A. R.

MR. WARREN T. CLEMENS.

Great regret has been expressed on the announcement of the death at the early age of forty-one of Mr. Warren T. Clemens, conductor of the Glasgow Choral Union. He was well known there and in Aberdeen district as a choir trainer of outstanding ability and as a musician of wide sympathies. Under his baton the Choral Union has in recent years prepared such important novelties as Elgar's " Spirit of England," Bantock's " Great God Pan," and Ernest Austin's " Hymn of Apollo."

MISS FLORENCE ETLINGER.

In the death of Miss Florence Etlinger, who had made such a splendid success of the operatic and dramatic school theatre which bears her name, many musicians will lose a valued friend. Famous as a teacher of choral as well as solo singing, her ladies' choir won a prize in the Paris Choral Competitions in 1912, of which Mr. Herman Klein was one of the adjudicators representing this country. We understand that, at her own express wish, her academy will be carried on as before.

G. C.

NEWS FROM THE PROVINCES.

BIRMINGHAM.

About five years ago Mr. Eugene Goossens conducted a Sunday Orchestral Concert here, and shortly after he played viola in some performances of his chamber music. His songs and piano pieces occasionally appear in a local programme. But not until January 18th did Mr. Goossens take a large Symphony Concert in Birmingham (at least, to the best of my recollection). Thus we have not fully known this magnificently gifted English musicians in the Midlands; and though there was good material in his present programme to give us something of an insight into his nature, there was not enough

depth and variety in the music played to teach as much of him as one wished, nor was any work of his own included. The greatest piece of the evening was the Elgar Violin Concerto, Mr. Alex Cohen being the soloist; this served to indicate that whatever conception Mr. Goossens has of Elgar's music, it is not the same as Mr. Cohen's, and that he does not readily inflect himself to a different conception; I imagine Mr. Goossens reads robustness and vigour into the music, while Mr. Cohen reads delicacy and sentiment: it was only the first movement that suffered in this performance, however, and towards the end the interpretation was possibly ideal. Mr. Goossens made use of the "Scheherazade" of Rimsky-Korsakov for the symphony of the evening; he put more intellectual vitality into it than Beecham did here ten years ago, at the first notable Birmingham performance of the work, and he controlled the masses of the tone better, but he could not prove to me that the work is "worth while"; it is a conductor's piece, and I find it hard to believe that musicians are really moved by it. Ireland's "Forgotten Rite" seems less exquisitely poetical in its music than in its title, and (without allying myself with either side of the Stravinsky controversies) I cannot say that Stravinsky's "Fireworks" is so modern and characteristic to my mind as some of the earlier orchestral works of Debussy. The Ravel "Ma Mère l'Oye" showed at this concert the most of the essential Goossens; but only three numbers were given. Could not Mr. Goossens have crowned the season in Birmingham by a performance of his "The Eternal Rhythm"?

Mr. Leslie Bennett, who is the son of Mr. William Bennett, a singer well known in this locality, gave a recital of modern songs on January 14th. He is an advanced student, but still a student, and not advanced enough for the seventeen or eighteen songs he sang. He is working in Paris, and promises well. But he must learn something of the rhythmical movement of poetry. He at present sings with an astonishingly equal pressure (and it is a heavy pressure) on each metrically strong syllable of every line. Mr. Paul Beard and Mr. Michael Mullinar played at this concert Ireland's violin sonata in A minor. S. G.

GLASGOW.

After the holiday lull musical interest here has been reawakened by the performance under Mr. Julius Harrison of some important orchestral works, including the following:—Brahms, Symphony No. 1; César Franck's D minor Symphony; Strauss's "Till Eulenspiegel"; Debussy's "Three Nocturnes," the vocal number "Sirènes" being given for the first time in Scotland; and the "Mars," "Venus," and "Jupiter" sections of Gustav Holst's "Planets." This last-named work was put on in place of Scriabin's "Divine Poem," of which the band parts were unobtainable, and it aroused great interest. The Scottish Orchestra gave us a splendid rendering of this highly original music, and it was very cordially received. Soloists who have appeared at these concerts recently include Mr. Harold Samuel, Miss Winifred MacBride, the young Glasgow pianist, and Mme. Renée Chemet.

F. G. S.

LIVERPOOL.

M. Marcel Dupré paid his third visit to Liverpool on January 23rd, when he gave a recital on the fine new Willis and Lewis organ recently completed in St. Anne's R.C. Church. The programme opened with Bach's "Passacaglia" and Fugue, and included pieces by Franck, Vierne, and Widor, besides a wonderful improvisation on the plainsong "In Paradisum," which was interwoven with a Funeral March as a requiem in memory of the late Pope Benedict. W. A. R.

MANCHESTER.

The second half of the Hallé season opened on Thursday, January 12th. After an interval of seven years Brahms's C minor Symphony made a welcome reappearance. The slow movement was played with great beauty of tone and expression: the finale developed much grandeur. Mr. Arthur Catterall undertook the solo part in the Hamilton Harty "Concerto in D minor" for violin and orchestra—a work of much gaiety, melodiousness, and originality. The perfect understanding between soloist, orchestra, and composer-conductor resulted in a finished performance, which enhanced the deep impression made by the work on its first hearing last season. Both soloist and composer had to acknowledge several recalls. Miss Désirée Ellinger contributed two solos in excellent voice. At the tenth concert of the series (January 19th) an innovation was the delivery of Tennyson's "Enoch Arden" to the music of Richard Strauss. It was only a partial success. Mr. Harty made much of the pianoforte part, but Mr. Milton Rosmer obviously disappointed the audience by reading the poem, instead of having committed it to memory. Interest, however, became more manifest as the story of the poem unfolded, and the conclusion was well conceived in dramatic emphasis. The orchestra displayed excellent form in the vigour and gaiety of Haydn's Symphony in D. Miss Murray Lambert essayed the Violin Concerto in A minor (Glazounov), but was far more successful in three short solos arranged from Handel by Mr. Harty, whose support at the pianoforte proved exhilarating to soloist and audience. D.

WALES.

Not for many years have I come across so notable a scheme of services as that which commemorated the choir anniversary of Richmond Road Congregational Church, Cardiff, on January 15th. Even though it may not always be found, one expects some evidence of long tradition in the sanctuary music of the old-established Anglican Church. But for a dissenting place of worship to set so good an example is somewhat of a surprise, and is especially praiseworthy. For the musical scheme of the three services had been devised with admirable taste and discrimination, epitomising in almost chronological order the work of such epoch-making Church composers as Tallis, Farrant, Gibbons, Purcell, and S. S. Wesley, and culminating in examples of modern writing by Dr. R. Vaughan Williams. Welsh hymn-tunes figured in an appropriately good assortment. Judging by the subdued, but well-contrasted treatment of the early graceful, flowing melodies, and the later refined melodic and harmonic subtleties, Mr. W. F. F. Robins, the organist, has inspired his choir with respect for the best traditions of Church music. Dr. Vaughan Williams delivered two addresses on hymn-tunes and the place of hymns in the services.

A Bantock evening excited unusual interest at the last of the Newport Subscription Concerts on January 12th, and the selections, as interpreted by Miss Vera Horton and Mr. Frank Mullings, created a memorable impression.

Just at the time when several centres in South Wales are agitating for their municipalities to provide halls suitable for large music-makings or political gatherings, Swansea is bewailing the taking away of even that which she hath. For the Albert Hall there, the only available meeting-place of any pretensions, is being converted into a "super-cinema," a transformation involving the dismantling of an organ which has long served a useful purpose. Gone are the opportunities of the town for hearing massive choruses or big orchestras. Yet some of the local musicians are consoling themselves with the thought that they can at least resort to the gramophones in their homes. H. N.

We notice that Clara Butt's concert at Vancouver is announced for 11 p.m. How splendid to be so famous that the Press need not be considered.

PRINCES THEATRE.

" PRINCESS IDA."

DESPITE its weaknesses, " Princess Ida " was welcomed by a packed and delighted audience on Monday night last, as indeed it deserved to be, for the present talented company gave it every possible point. Its chief defects are the disparity in merit of Acts I. and III. and II. (all the plums being in the last-named), and the scanty opportunities afforded to the leading comedy *rôle*. Mr. Lytton, excellent as *King Gama,* is on the stage only about twenty minutes altogether, and not at all in the great second act. All the parts were well filled, special interest being attached to a newcomer, Miss Winifred Lawson, as the *Princess.* Miss Lawson's pure, bird-like voice, consistently well-produced from top to bottom, was very grateful to hear, and the cordial reception given to her from the commencement must have done much to ease a naturally nerve-trying experience. She played the part well, too, though it is much to ask of a *débutante* to declaim in blank verse. Miss Bertha Lewis's *Lady Blanche* was as polished as ever, and Miss Catherine Ferguson played *Melissa* as well as any of her *rôles,* and was entirely satisfactory. Miss Elsie Coram was an acceptable *Lady Psyche,* though she might have made more of the " Ape " song. Mr. Derek Oldham was a fine, manly *Hilarion,* whose singing showed little signs of recent illness; Mr. Leo Dainton was good as the recklessly sprightly *Cyril* (the part which Mr. Oldham played so splendidly two years ago); while Mr. Sydney Granville was a particularly mirthful *Florian,* the best I have seen. Mr. Leo Sheffield cut an imposing figure as *King Hildebrand,* but his methods are too light. Such a mighty monarch should have a stentorian address. Mr. Darrell Fancourt sang well as *Arac,* a part which, however, does not give him sufficient scope for his acknowledged talents. The minor parts were well taken, and the chorus, if a little subdued, was alert and tuneful.

The new dressing is magnificent, quite as gorgeous as in some feeble revue where costume is the chief attraction; while the scenery, particularly the tapestry-draped first act, was unusually lavish. The work went with commendable smoothness, to the great credit of the producer, Mr. J. M. Gordon. Indeed, the only points for criticism were a little hitch on the part of *Melissa,* pulled together by her alert " mother," Miss Lewis, and the fact that Mr. Sheffield had some difficulty in getting some of his words out fast enough.

G. E. D.

"THE BEGGAR'S OPERA."

IT is well known that " The Beggar's Opera " contains many more musical numbers than were originally included in the Hammersmith production. This gives the opportunity for ringing the changes, and accordingly Mr. Frederic Austin has re-scored nine of them which, together with some new incidental music, were introduced as from Thursday, the 19th inst. All of them had to be repeated, and some were given three times. This success is no more than they deserve, for not only their musical presentation but their staging was admirable. That of " Why, how now, Madame Flirt! " recalled in some curious fashion the manner of " The Good-Humoured Ladies," though not by any direct imitation. Another welcome song was Lucy's " Thus when a Good Housewife Sees a Rat," admirably interpreted by Miss Violet Marquesita. Yet another very effective number was " Old Sir Simon the King " as a chorus followed by a country dance. In short, Mr. Playfair's production has acquired a new lease of life, and at this rate, considering that there is still more material in reserve, there appears to be no reason why it should not hold the stage for years. It is one of the very few stage-productions that one can visit again and again without ever growing tired of it. During his short stay in London, Leon Bakst saw it four times, which is no small tribute from one of the best judges living of theatrical art. Moreover, on returning to Paris, he recorded his admiration in a prominent newspaper article.

There were no changes in the cast, except that, much to his own chagrin, Mr. Frederick Ranalow was temporarily absent from it through indisposition. His place was taken by Mr. Arthur Hosking, who possesses a rich and pleasant baritone voice, but whose movements fell short of the required elegance. Mr. Ranalow's urbanity gives the gestures just the right proportion. Those of Mr. Hosking exceeded it slightly but appreciably.

E. E.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope " Amateurs in Opera."*]

PARK THEATRE, HANWELL, *January 19th.*

The Fates made a determined attack to disorganise the production of " The Geisha " by the Hanwell and Ealing O.S., for last moment illness robbed the members not only of their musical director but also of their leading baritone. Both the vacancies were, however, admirably filled at the eleventh hour, the conductor's chair being occupied by Sydney Rendell, who controlled a strange orchestra and company with experienced discretion, and the character of *Fairfax* being undertaken by Sidney Ashton, who made a smart and dashing lover, and who thoroughly earned the double encore received for " Jack's the Boy." The name part, *O Mimosa San,* was daintily played by Florence Richardson, who sang sweetly, while Dora Penney as *Molly Seamore* danced neatly and acted brightly, receiving an ovation for her song " A Monkey on a Stick." A roguish *Juliet Diamant* was forthcoming in Winifred Shareman, who spoke her lines remarkably well and managed a somewhat small singing voice with dexterity. Betty Perkin adopted a dictatorial and rather strident tone as *Lady Constance,* but she played the part quite capably. The quaint humours of *Wun Hi* were well portrayed by George Shareman, who worked hard and struggled successfully with the " pidgin-English." Leo Barville proved the possessor of a useful voice as *Katana,* and he acted with the solidity of the typical Jap. A very dignified *Marquis Imari*—a close relation of the immortal Pooh Bah—was the contribution of Charles Thomason, who played with confidence and made every point tell. The chorus work was bright and neatly executed, while the dancing, arranged by Jessie Hogarth, proved most effective. The general stage work, under the direction of H. L. March, must be highly commended.

Report of South London O.S. held over.

LECTURES.

UNACCOMPANIED SONG.

IT is perhaps a sign of the times that the subject of unaccompanied song is coming to the front just now. As might be expected, the singers of folk-song have led the way. Miss Cedar Paul, for instance, sang " Songs of the Hebrides " last week at the Mortimer Hall without accompaniment. But modern composers are also attracted to it, and Miss Lucia Young followed later in the week with three unaccompanied songs by Miss Jane Joseph. It was therefore an opportune moment for Mr. Herbert Bedford, who is an enthusiast, to deliver an address upon this theme to the Society of Women Musicians, as he did last Saturday.

He outlined the subject clearly and interestingly, beginning with the type of song which from time immemorial has always been given without accompaniment, and passing on to describe the manner in which instrumental accompaniment has gained ground until it threatens to overwhelm the song. He then pointed out the qualities requisite in unaccompanied melody, and the great advantages to be derived from it, chief among which is that of a clear and intelligible delivery of the poet's verse. He struck a sympathetic note when he said that with unaccompanied song the book of words became superfluous. Only too often does one find listeners giving their attention to the printed page instead of to the song.

Without belittling Mr. Bedford's eloquence one might say that the strongest argument in support of his thesis was furnished by Miss Esther Coleman, in her vocal illustrations. She sang nine songs, three traditional and six modern, the latter being by Cyril Scott, Frederic Austin, and Herbert Bedford. It was a pleasure to hear her pure and well-controlled contralto voice and, at the same time, follow every syllable of the various texts.

There was afterwards a brief discussion, in the course of which I drew attention to the lessons that could be learned from the unaccompanied songs of the East, in which a greater variety of vocal *timbre* was employed than is at present considered admissible in the West. This, and the wealth of quasi-improvised melodic ornament, were means of avoiding the feeling of monotony that overtakes any persistent tone-colour, however beautiful it may be in itself. E. E.

Other interesting lectures, both of which took place last Saturday, were Dr. Charles Macpherson's address on "The Evolution of Organ Music" at the Royal Institution, Albemarle Street, and Mr. Geoffrey Shaw's lecture-recital on "Mediæval Music," which was a feature of the League of Arts' entertainment at the Guildhouse, Eccleston Square.

The outstanding feature of all the early composers, said Dr. Macpherson, was that they relied for their effects largely upon lines of concurrent melodies. Colour, as we now understood it, played no part in their scheme. They wrote the plain black and white, and left it to the performer to add the colouring, to choose the stops.

This, in his opinion, was the reason why Bach could be played in more than one tone-colour on the organ without losing anything, so rich is the wonderful melodic beauty of his textures. Bach, according to Dr. Macpherson, was not a composer, but a nation of composers. He consummated the desires of his predecessors, turning into gold each form of composition that he essayed.

When dealing with the history of the organ, Dr. Macpherson reminded his hearers of the fact that from the Pan pipes played sometimes during the tragedy of "Punch and Judy," were deduced two important kind of organ pipes—closed and open.

When dealing with "Mediæval Music," Mr. Geoffrey Shaw gave his opinion that plainsong was not only very much alive, but that it also provided an excellent method of singing music.

He gave illustrations of ancient Church music, the Ambrosian chant and the Gregorian development, which were greatly enjoyed by his audience. Later, he said that the monks were taught these chants orally, because no method of writing music was known at the time; and when notation was later devised, its purpose was not to enable the composer to record his notes, but to give a rough-and-ready aid to the memory of the singer who had learnt to sing by ear.

He did not think that plainsong came to an end at the Reformation: the reformers merely simplified plainsong, adapting it for congregational singing. Plainsong should invariably be considered catholic in the best possible sense of the word. G. C.

THE SYSTEM OF FREDERICK DELIUS.

By HERBERT ANTCLIFFE.

IT may well be asked whether so independent and impressionistic a composer as is Frederick Delius has, or can have, anything which may be called a system. By the ordinary rules of musical construction, even those of the most recent evolution, his works, with few exceptions, defy analysis. He has an utter abhorrence of analysis and of analysts, and would doubtless agree with the most incompletely educated amateur in saying that music is a spontaneous utterance to which no rule of thumb can be applied. A writer of much programme music, he declines to supply any serious verbal assistance to interpreters of his tone poems. A composer of music which depends largely upon the public for its effective interpretation and for its possibility of performance, he flouts the public on every possible occasion and makes his music, apparently with malice prepense, difficult to understand and appreciate.

Yet the serious student of his music can find in each of his works, and also to a certain extent running through the whole of them, a system of construction which evades the casual observer, and which, it must be confessed, is one which cannot be learnt in order to apply it to the works of those who would be his followers. He is entirely individual, without predecessors or successors. This system is as subtle as the emotions which impel him to write, and as definite. Naturally, it is more observable, though also more complex, in the larger works, such as "Paris," "A Mass of Life," or "Sea Drift," than in short sketches such as "In a Summer Garden" or the "Two Short Pieces for Small Orchestra."

It must be remembered that Delius is first and last a mood painter and not a landscape painter, even more so, if possible, than Debussy, who, it is interesting to note, was his exact contemporary in age, though probably neither had any direct influence on the other. The systems of the two composers have also much in common, notwithstanding that their natures and the sources of their inspiration, as well as their melodic and thematic ideas, are widely different. Both these systems of necessity exclude anything in the nature of rigid conformity to set forms or strongly outlined thematic constancy or development. Curiously, it is for this very reason that both of them, and particularly Delius, gathered something from Liszt, for Liszt, with all his efforts to unify his works thematically and to make the treatment of individual themes of the utmost importance, was yet feeling the way to a fuller scope in mood expression. Delius, too, has shown how completely master of thematic variation he is, particularly, of course, in his

"Appalachia" variations, but also very largely in "Sea Drift."

This latter work has probably been more misunderstood by those whose business it has been to analyse it than almost any other work of our time. It is built mainly on a couple of short themes, which are varied very greatly and not always in such a way as to cause the relation with the original theme to be easily recognisable. In the introductory section the now very common but not new method—for it dates back certainly to Beethoven, Mozart, and Haydn—of suggesting the themes, as well as some of the subsidiary matter, rather than stating them in full, is adopted.

It is this idea of insinuation rather than of assertion which marks most of the formal methods of Delius, and in few of his works are we fully aware of what is the theme until quite near the close.

He follows nature very closely, anything in the character of art-methods being introduced only for purposes of concentration and intelligibility. To the average sophisticated person of to-day nature is not intelligible, and a nature-lover of such Siegfried-like intensity of feeling and insight as is Delius is peculiarly fitted to act as interpreter. In his music, and particularly in those works (which form the majority) concerned with natural phenomena, there is nothing of the pseudo-naturalness of the Tuileries and the Petit Trianon, nor yet of the violent and grotesque caricature of nature of the modern Montmartre. He seldom imitates, yet his suggestions of the sounds and sensations of nature are as striking in works of a strong and heavy character, such as "The Song of the High Hills" or "Eventyr," as in the lighter and more delicate "Summer Night on the River" or "In a Summer Garden."

This description, or suggestion, of nature is as much part of his technique as is the description of human character part of that of Richard Strauss, or the rise of human life towards the divine part of that of Scriabin, the employment of Omarian cynicism part of that of Bantock, or the solving of harmonic problems part of that of Reger.

Not that he is exclusively a follower of nature, otherwise "Paris" and "Margot la Rouge" would never have been written; while "Brigg Fair," if it had been written at all, would have been something different from what it is. Delius is perhaps best described as a wanderer, inspired by all he sees and hears, whether it be in man's town or God's country, but finding his greatest emotive impulse in the latter of these. Wherever he has been, in England, France, Germany, Scandinavia, or America, he has gathered something to his garner of impressions and expressed it in the most direct and spontaneous manner. His reading has been the inspiration of some of his work, or has supported that inspiration, but more often such inspiration has come direct from nature, and his expression of it has been unaided by literary or pictorial allusions. Yet his work is an outstanding proof of the truth that nature is not art until art is second nature, for he has acquired complete control of his art, so that there is never any of the awkwardness or ugliness which is not infrequent in uncontrolled nature.

Not even the most enthusiastic of the younger French composers has eliminated the inessential more entirely than has Delius. But he knows also, as few of the younger men seem to know, that ugliness is an excrescence, not an essential, in nature or in life. The moods of nature may be awe-inspiring, terrible, even frightful, but in their essence they are never ugly, and it is this that Delius sets out to show us, and upon this fact he bases his system. It is not a question of technical methods, though with him, as with all complete artists, technique and substance are inseparable. *Le style, c'est l'homme*, and while hundreds of composers have found in nature the impulse to create musical works, it is his own system of seeking the mood of nature, and in his expression of it, eliminating the inessential details, that has given its individuality to the music of Delius.

NOTES AND NEWS OF THE DAY.

The reappearance of Mattia Battistini—the well-known opera singer—will be a feature of the coming season. Having just completed a Scandinavian tour, the "veteran" singer will make his appearance, on this occasion, on the concert platform.

Although the Dalcroze Method of teaching is so well known in this country, the fact that Monsieur Dalcroze is a prolific composer is not so generally known. He is therefore arranging to give two concerts, at the Æolian Hall, of his own compositions on the evenings of February 15th and 21st. At the first concert the Spencer Dyke String Quartet will play the Quartet in E major, and at the second Daisy Kennedy is announced to play the "Poème" for violin and piano, from the Second Concerto. All the compositions will be played by Monsieur Dalcroze himself, while Madame Dalcroze is to sing duets with Monsieur Rodolphe Gailhard.

News from Prague states that Professor Sevcik, the well-known violin teacher, does not intend to return from America to the Prague Conservatoire of Music. As most people know, Kubelik is a pupil of the famous professor.

Miss Eunice Westhead, who is making her first London appearance at the Æolian Hall on February 1st, is of Welsh extraction, though born in Liverpool. An interesting feature of her programme is the fact that she is singing some new songs by Miss Chilton-Griffin (pianist), with whom she is sharing the recital. Other items on the programme include a goodly selection of English songs and some interesting pianoforte solos.

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MUSIC AND THE FILMS.

THE CONCEPTION OF CINEMA MUSIC.

By LEIGH HENRY.

SINCE the recent outburst of Herr Dr. Richard Strauss against the cinema, that popular place of entertainment has been diffused with even more hot air than usual. The old gang of musical reactionaries have gathered for another forlorn stand against the march of contemporary thought, fortified with the stereotyped gasbag platitudes concerning the "nobility" of this, and the "baseness" of that. Certainly accusations of frothiness seem incongruous from a musician who is at present absorbed in the creation of "Whipped Cream"; but the matter is ultimately one of a kind of taste evidently uncomprehended by Herr Dr. Strauss, who seemingly regards cinema music as equivalent to that which aids (or disturbs) the course of digestion in Berlin cafés, or ministers to insomnia in German chamber-concerts. Possibly, however, the worthy Doctor does not realise that the age of what Balilla Pratella has well designated *musica stomachevole* is past?

Fundamentally, the question of cinema music is one with that of the æsthetic possibilities of the cinema as a vehicle of feeling and thought, a medium of expression, a form of art. Hence it is a practical, not a sentimental question. For, while a moralistic dogma can remain unaltered by circumstance, æsthetic conceptions are largely and continually subject to the process of development in the media of expression of the various branches of art. Again, to achieve progress, it is necessary to see things not only as they are, but also as they might be. Vision and innovation are practical qualities in creative development, and many of the things with which the matter-of-fact rest content are merely obstructive. A mud-hut was the first fact of built habitations; but had it been accepted finally as the ultimate possibility, civilised architecture would never have come into being. Some films may be banal; but so, also, is much symphonic music devised according to the most classical models. The existence of the futility generally described as "musical comedy" does not prevent the existence of opera; nor in opera itself have quite fatuous *libretti* inhibited the creation of intrinsically beautiful music. The blood-and-thunder melodrama has not prevented the development of the dramatic subtlety of Claudel, Maeterlinck, Benevente, Strindberg, Schnitzler, Tchekov, or Yeats, the stark vigour of Verhaeren: the dime-novel certainly never set the standard for Conrad, Beresford, Joyce, Henry James, Wells, Dorothy Richardson, May Sinclair, Rebecca West, Clemence Dane, or D. H. Lawrence. Nor can it justly be said that many films have so dull and mediocre a theme as that of the "Domestic Symphony" in which Herr Dr. Strauss set his profound mind to "feature" the striking of bedroom clocks and to "create a splash" with the introduction of a baby's bath as a theme the depth of which proved totally disproportionate to the effectuality with which it damps one's spirits.

The fact is that Dr. Strauss, like most of the critics of what some have mentally established as "cinema music," is almost entirely oblivious of the conception of those who advocate the writing of *music for the cinema*. They remind one of Jean Cocteau's reference to other types of musical "criticism." "To judge a lamp it would be ridiculous to start from an idea of a chair. Most of the critics say: 'Yes, this lamp is curious; but it is not a good lamp because it is impossible to sit on it.' Wisdom would be to judge the lamp because of the diverse advantages united in a lamp." But this clairvoyance is the rarest of all. Cinema music cannot be conceived in terms of the concert-hall, the salon, or the opera house; essentially it differs in nature from even the programme-symphony. Perhaps its nearest equivalent in the accepted forms is the ballet. Like the latter, it will get down to the essentials of æsthetic expression more directly than any of the other forms mentioned. Paradoxically enough, the association of music with the film, as of music with choregraphy, tends to liberate its true nature. But some have so long subordinated the sense of sound to literary interpretations that they cannot realise this; their necessity for verbal explanation causes them to accept the programme-book, concert notes, and the text of songs and operas without realising how this divides the attention, and prevents the concentration of the senses necessary to the state of æsthetic appreciation. Words, however, are nothing without comprehension of the moods causing the inflections which give particular significance to their use in given situations; and an action or gesture is often more indicative, or more informative of the real sense of the phrase which it accompanies, than the verbal significance.

Æsthetics, however, are not dialectics. The value of the æsthetic state, which it is the most evolved function of art to produce, is to make us realise, not merely understand, in terms of abstract concepts. As Copeau has said, the aim of the artist is to create "a state of sensibility" in which those seeing, or hearing, his work will be able to feel with his experience which it incorporates.

Here is the value of the combined cinema art which comprises film images and music. As in the ballet, each factor remains pure, with the common element of movement to give their interplay unity. In opera even the performers are sub-divided in the action, between acting and singing: hence the stereotyped gestures and poses which leave them liberty to vocalise; and music which attempted to take individually every verbal nuance would cease to have any true musical cohesion, and become a senseless succession of detached sounds. Hence operas such as some of Verdi, in which the music at times has little *raison d'être*, and the exactly opposite type, as with Wagner, where the music at times leaves the action in abeyance to follow its own architectonic ramifications.

With cinema art compounded of film and music this would be almost impossible. The verbal element, so capable of misinterpretation in ordinary intercourse, is reduced to the smallest degree, being only present as the dramatic personages are inscribed in a theatre-programme, or to define circumstances of scene, or incident, and time, like the details of costume and *décor*. The factors of sight and hearing, sensatory factors directly connected with the æsthetic state, operate freely. The action conveys to the eyes images of circumstance; the music renders the moods and impulses, and the atmosphere (to use a much abused word), which gives their significance. Both convey freely to the senses, create the "state of sensibility," enable us to *realise* with the two main factors which carry any conception to the mind; the sense in which the experience is interpreted, as with all experience, depends upon the sensibility with which it is apprehended.

Thus it is evident that cinema-art, as understood in the combination of film and music, is a quite individual type of art, and requires its own standards, not the canons of other forms of art. Cinema music must obviously be something written directly for the cinema, not the mere adaptation of music designed for other purposes as an accompaniment to film performances, as has been the general usage. More, for every film the music must be specially composed. Mr. Clutsam has already published music selected and composed "for the films," but this, excellent though it is in elevating the taste of cinema orchestra programmes, does not go far enough. One could imagine the travesties which would

come into being if it were possible for *libretti* and operatic music scores to be associated *ad libitum*, according to the taste of this or that manager; it would be something comparable to the ridiculousness of the old stock scenery, which became a wood in one scene, a garden in another, and so on.

In the term "Cinema Music" we have the formulation of the conception of a new type of music. Eugene Goossens, who has contributed the most reasoned and sane remarks to the present discussion, has led the way to its realisation by accepting commissions for music to the new films. Others will find such work worthy of the subtlest intelligence, and as fascinating as ballet, inasmuch as it has, to a more subtle degree, the interest of diversified rhythm. Like every other conception, cinema music has possibilities of banality; but it has also those of a *terra incognita*; the result rests with the musicians. Music and movement have long been in association; since primitive times there is the cinema's claim on tradition. Even the gymnast recognised the combined value of calisthenics: but it required a Dalcroze to reveal the subtler emotional inflections. The cinema also awaits its revelation.

The music performed at the Royal Albert Hall in association with "The Queen of Sheba" bore little relation, if any, to the story of the film, but consisted rather of a number of more or less familiar excerpts loosely joined together. Some of them were perhaps too familiar. There ought to be a close season for Rachmaninoff's Prelude in C sharp minor. Wagner's music, on the other hand, has, apart from the subject it happens to illustrate, a general dramatic feeling which makes it very adaptable. Fragments from "Aïda" derived their appropriateness from their stage associations, but an effort should have been made to ensure that the trumpet fanfares coincided with the appearance of the trumpeters on the screen. One might describe the music as an effort in the right direction, but covering only the merest fraction of the road. There is one point that should be mentioned, if only because music will never do its share towards enhancing the artistic standard of the cinema unless it is given its right dignity. There was no mention on the programme either of the conductor, or of the musician who had "assembled" the orchestral accompaniment. In the middle of the evening a name was flashed on the screen as being that of the orchestrator, but, the projection not being particularly clear at that moment, it almost escaped notice. If the cinema is to progress on the lines that have been so copiously indicated in the Press, it must first of all attract good musicians, and then take a pride in them. E. E.

Mr. Wolfe Godowsky, for some time musical director of the New Bohemia Cinema, Finchley, has resigned his position, and we hear on good authority that he has been offered the position at Stoll's Picture Theatre, Kingsway. This is a great honour, but, knowing his reputation, we feel sure that he will do credit to the great picture house.

Mr. Leonard Lovesey, one of the most promising of our younger tenors, gave an artistic recital at Allison Hall, Harringay, on January 21st. The items on the programme had been chosen with extreme care and contained a preponderance of works by English composers. Mr. Lovesey has a voice of great charm, and, when necessary, power, and his engaging platform manner is no small feature of his success. "To Anthea," "Drink to Me Only," and the "Flower Song" ("Carmen"), the latter with orchestral accompaniment, were among his most successful contributions, while in the well-known "Miserere Scene" he received invaluable assistance from that gifted soprano, Annie Bartle. G. R.

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Tolerance and Fellowship.

Samples of musical intolerance were easily found by Dr. Arthur W. Pollitt recently when he addressed the Southport Organists' Association. Tolerance, he added, implied a personal point of view, with a readiness to consider the merits of somebody else's. He was reminded of the old lady who was observed by her priest to bow in church whenever the name of Satan was mentioned. On his reproving her and asking her why she did it, she drily observed: "Well, politeness costs nothing, and—you never know." This is a quaint sort of life insurance policy, costing less than certain daily papers, but Shakespeare found a flaw in the terms of the agreement. When Sir John Falstaff proposed to give the devil his due, Poins (in "King Henry IV.") replied, "Then art thou damned for keeping thy word with the devil." This is getting away from Dr. Pollitt's text, which was that intolerance was a sure sign of either youthfulness or ignorance. I beg to differ. For an unmitigated nuisance, commend me to an intolerant old man. As to the rest of Dr. Pollitt's remarks, we may all say Amen: "The world is now suffering from lack of love; lack of fellowship. The musical profession has been sundered in the past by lack of fellowship. Rarely would you find one musician who could say a good word for another. Never was there a greater need of fellowship than at the present time, and if we would all seek to enlarge our whole horizon and endeavour to live in fellowship with our kind, we should take a big step towards securing a measure of tolerance which would go far towards leavening the whole."

APPROACHING SEVENTY

"AGE has its compensations" was a remark made by Mr. L. C. Venables, the veteran conductor, when he was conducting an impromptu sing-song by the audience last Saturday evening at the Y.M.C.A., Aldersgate Street, E.C. Further significance was given to this personal reference when the secretary, Mr. T. H. Warner, who has been forty years in office, said that the Tonic Sol-fa Association was approaching its seventieth year. One of the compensations of age is the retention of friendships. This New Year's gathering always brings together many old friends, and they like nothing better than to sing again the part-songs they used to sing. They had placed in their hands madrigals and ballets of Richard Edwards, Morley and Pearsall, glees of Danby and Knyvett, and part-songs of Henry Leslie, Pinsuti, and Sullivan. Mrs. Nellie Rawlinson was accompanist during the evening, and Mr. William Holmes conducted the later numbers. Mr. Kenneth Curwen, President of the Association, was in the chair. He introduced Mr. W. H. Smith from Montreal, who is spending a year travelling in England, after his retirement from the position of superintendent of singing in the schools. Mr. Smith gave a most interesting account of Quebec school music, of the stages through which it had passed, and of the great advantage secured by a graduated Tonic Sol-fa course from the lowest to the highest stage of school life. Another speaker was Mr. W. Sharman, President, London Teachers' Association, who gave a very attractive sketch of the former and present conditions of English school music, such as he had represented as a delegate at the Whitehall Conference on the decay of sight-singing.

Earlier in the evening the annual business meeting was held under the chairmanship of Mr. John Graham. The report showed an increase of members and a satisfactory balance-sheet. The monthly meetings were uniformly successful, and the Crystal Palace Festival had numerical and financial increases, as well as fine performances and competitions. The President was re-elected, and the numerous vice-presidents were added to. A ballot for the committee also interested the members.

MINIATURES.

AIDED by a bequest, a Stockport Committee are able to give lecture recitals to children attending the elementary and secondary schools. Last Saturday they gathered in the Centenary Hall, and heard "Songs of the Hebrides" interpreted by Mrs. Marjory Kennedy-Fraser, assisted by her daughter's Celtic harp-playing, and by their joint singing and pianoforte playing.

Mr. Frank Proudman, F.R.C.O., now of Kimberley, has sustained the sad loss of his wife while she was on a visit to her parents in London. It was hoped that this visit would have benefited her indifferent health, but death resulted on January 14th.

In the *Illustrated London News* Mr. W. J. Turner weeps because Northern millhands cannot afford to come to London to show us how to sing. Has he never heard them at the Crystal Palace? Is any other city, *except* London, visited by such choirs? He adds: "Londoners know nothing about singing," and their premier choir is "trebly damned." When he goes on to say "there are hardly any good singers in England," we part company, and say, like the North-country youth, "Then I don't believe that about Jonah and the whale, or anything."

Mr. George Hare, who has died at New Cross at an advanced age, was formerly active as a church choir-master, and for some years conducted the large choirs of the Church of England Sunday Schools at the Crystal Palace. In London Tonic Sol-fa circles he was one of the best known figures. Partial blindness, which lately became severe, hindered his usefulness.

Somerset Folk in London have had a lecture by Mr. Harold A. Jeboult, F.R.C.O., at St. Bride Institute, E.C., on "Some Bygone Somerset Composers." The list is interesting. Folk-songs like "I'm Seventeen come Sunday" and "Dabbling in the Dew" opened the programme, and the names that followed were Richard Edwards ("In Going to My Lonely Bed"), John Bull, Robert Creyghton ("I will Arise"), John Broderip (hymn-tune "Calvary"), Thomas Chilcot, Thomas Linley, senr. ("Here's to the Maiden"), James Turle, and Edward James Loder ("The Diver").

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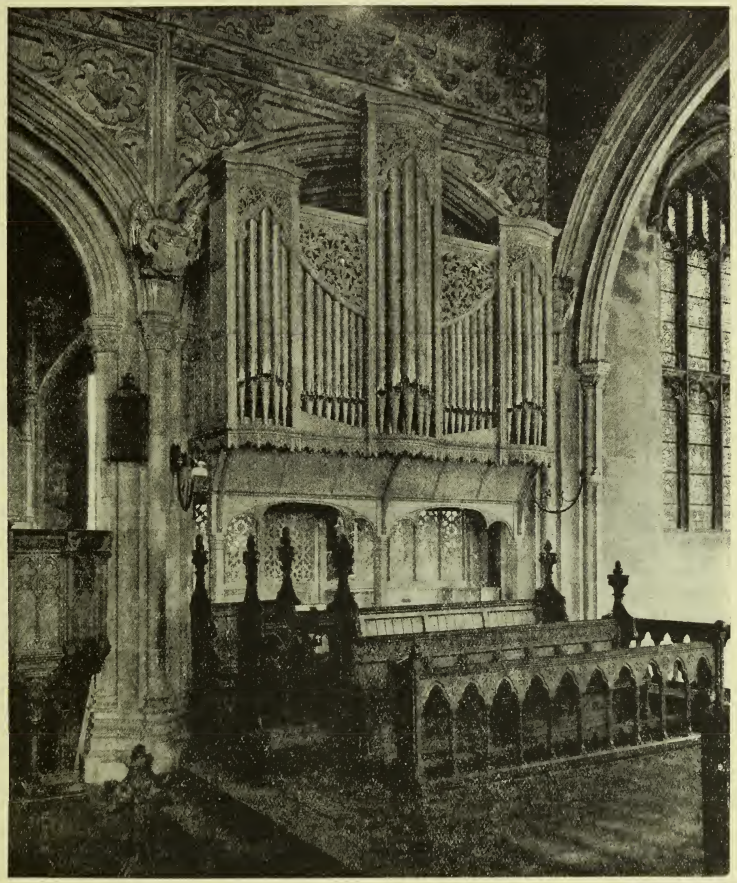

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THE DECAY OF SIGHT-SINGING IN SCHOOLS.

A DEPUTATION was received at the Board of Education, Whitehall, on November 17th, 1921, to represent to the Board the present state of decay of sight-singing in schools, and to make several recommendations. [Publication of this report, after some delay, is now permitted by the Board of Education.]

In the absence of the Rt. Hon. H. A. L. Fisher, Minister of Education, at the Supreme Conference in Paris, the chair was taken by the Rt. Hon. J. Herbert Lewis, M.P, Parliamentary Secretary to the Board. There were present officially :—Mr. H. M. Richards, C.B., Chief Inspector of Elementary Schools; Mr. C. W. Fletcher, Chief Inspector of Secondary Schools; Mr. Geoffrey Shaw, B.A., Mus.B., Inspector of Music in Elementary Schools and Training Colleges; and Mr. S. S. G. Leeson, Private Secretary to the Parliamentary Secretary. Dr. Arthur Somervell, Principal Inspector of Music, was unable to attend owing to illness.

The delegates were Dr. Henry Coward, M.A., of Sheffield; Mr. L. C. Venables, Conductor of the South London Choral Association; Miss A. L. Broome, National Union of Teachers, Ipswich; Mr. A. Saywell, F.R.A.S., President of the London Head Teachers' Association; Miss E. A. Rogers, Head Teacher, Conway Road Girls' School, Plumstead; Mr. W. Sharman, President, London Teachers' Association; Mr. G. A. Bond, Schools Musical and Dramatic Association; Mrs. M. F. Temple Saville, A.R.A.M., Music Mistress, Furzedown Training College; Mr. J. Charlesworth, Mus.B., Music Master, Southlands Training College; Mr. Walter Harrison, M.A., Mus.B., Secretary, Tonic Sol-fa College; Mr. W. S. Desborough, Mus.B., Hon. Secretary of the Committee appointed to inquire into the causes of the decay of sight-singing in schools; and Mr. John Graham, Chairman, Tonic Sol-fa Association, who took shorthand notes of the proceedings.

Mr. Desborough introduced each speaker. He apologised for the absence through illness of Sir Frederick Bridge, who was to have headed the deputation, and on behalf of his committee presented the following statement :—

1. Although a few teachers, here and there, keep the subject to the fore, there has been a general, continuous, and rapid decline in sight-singing ability during the last twenty years.

2. With regard to students entering training colleges—
   (*a*) Sight-singing has fallen off by nearly 75 per cent., *i.e.*, for every 100 students entering college twenty years ago who could sing music at sight there are now barely 30 who reach the same standard.
   (*b*) From 30 to 40 per cent. of the incoming students (at the present time) have never previously attempted to read music at all, either from the staff or the tonic sol-fa notation.
   (*c*) Increasing numbers of students, especially in men's colleges, have been entirely withdrawn by the college authorities from all music classes; while the recent regulation making music "optional" *on the part of the student* has been an almost fatal blow to school music.
   (*d*) And these facts are the more lamentable, because in other subjects—mathematics, languages, etc.—the standard has been enormously raised.

3. With regard to the subsequent effects in schools—
   (*a*) In some schools, music is not included in the curriculum.
   (*b*) In a large and increasing number of others, very little attention is given to sight-singing, most of the time allotted to music being taken up by the singing of songs led by the piano.
   (*c*) Choirmasters everywhere complain that boys from elementary (or council) schools cannot sing at sight, while twenty years ago the majority could do so.
   (*d*) Teachers of solo-singing find that valuable time which should be devoted to voice-training has to be allotted to the labour of instruction in sight-singing—a comparative waste of time for both teacher and pupil.
   (*e*) Conductors of choral societies are unable to get "readers" from the younger generation to supply the place of the veterans. In many instances, societies have died out; in others there is increasing difficulty in maintaining efficiency. Music, which formerly could be sung practically "at sight," now requires long and continuous rehearsals.

4. With regard to the view urged in many quarters that school music should be in the hands of specialists—
   (*a*) There are 21,470 public elementary schools in England and Wales, employing about 170,000 teachers and providing for between seven and eight million children.
   (*b*) In the vast majority of schools, unless the children are taught music (including sight-singing) by the ordinary school teachers, *they will not be taught at all!*
   (*c*) If matters continue as at present, *sight-singing in the elementary school will soon be extinct.*

Dr. Coward said that there had undoubtedly been a decay in sight-singing. How had it come about? He thought it was through misdirection and through well-intentioned people taking too narrow a view. There had been a decided set towards undue hurry in introducing the staff notation. He had found during a large experience in teaching sight-singing that when he had tried to hurry things on he had failed. In music it was necessary to establish key-relationship, and to secure the recognition of rhythm and time values. There had been an effort to get children to read the staff notation as soon as possible. He agreed "*as soon as possible.*" Begin to teach the staff notation too early and the result is that in nine cases out of ten the teacher shoots over the heads of the youngsters, and they do not make progress. He attributed the present decay to that very fact. When singers got hold of the real facts of music by means of the tonic sol-fâ notation, it was easy for them to learn to sing from the staff notation.

Mr. Venables referred to clause 3 (*e*) in the memorandum which had been read. He believed that many conductors felt very distinctly that whereas in years gone by every singer had to pass a moderately easy sight test on admission to a choral society, nowadays the majority of applicants could not sing at sight at all. He attributed this uncertainty about the principles of sight-singing to the lack of musical education in the primary schools. It was often considered sufficient to teach a number of folk-songs from the piano; but that did nothing to help in the reading of music in the choral societies. In such societies, if you took away the instrumental aid, the rehearsal was a failure.

Mrs. Temple Saville referred to several clauses in the memorandum. She had found that students in their last year at school, if a secondary school, took no music. She did not wish every training college student to take music or to teach it in schools. She would exempt the tone-deaf. Students generally should understand the ordinary and advanced courses in music; this they did not do at present. Those who intended to become teachers should be taken into consideration by secondary school mistresses. She considered that the ability to read at sight opened up the whole world of music to the student. It was like dipping into a number of new books. She was in favour of specialisation wherever possible, and she thought opportunities were lost. Much might be done by arrangement with the

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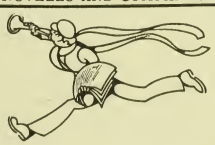

head mistresses, many of whom were looking out for well qualified music teachers.

Mr. Charlesworth had examined girls who had come to college at eighteen or nineteen years of age and had not been able to read a note. Many students used to take the elementary or intermediate tonic sol-fa certificate, with the result that many more men and women on admission to training colleges could read music than at the present time. The number of student teachers who were qualified to take music was now very small.

Mr. Sharman represented the average Englishman who loved singing, but could not play any instrument. In that respect he represented about ninety-five per cent. of teachers. Few were tone-deaf. Most teachers, like himself, had to take the singing in the country schools. There was only one way. He spoke as a sol-faist. Most people had been brought up on the tonic sol-fa method. Sight-singing ability was killed when the old pupil teacher system was killed. Mr. Balfour's Education Act laid it down that all the pupil teachers had to go to secondary schools. No sol-fa tradition existed there. Sol-fa was plebeian. There were secondary schools that had no music teaching at all. We used to have the finest teachers of sight-singing in England, those who were preparing singers for choral societies; but now sight-singing had fallen off.

Mr. Saywell reviewed the grant-earning changes in schools. Recently the object had been to cultivate musical appreciation, and in that respect the change had been most beneficial; but it was done without getting singing by note as before. In former times everyone was obliged to learn the rudiments of music before going into the training colleges. The change in the raw material now going into the colleges was the difficulty at the present time.

Mr. Bond said that his Association was composed almost entirely of teachers, and they were fully convinced that sight-singing was not being properly taught in the schools. This was due to the small number of teachers now capable of taking the subject. In his own school only one out of nine teachers could teach singing.

Miss Broome spoke for the provincial teachers. She regretted that when the P.T. system came to an end the students who came from secondary schools had not the same interest in singing by note. Miss Broome's experiences confirmed views already expressed. She had tried specialising in her school, but it was not successful. In a school where she had three different teachers taking three different subjects, the character training suffered. It was necessary, as far as possible, that the children should be taught music by their own teachers. If the Board could ensure that students should take music during their college career, it would be a great advantage to schools in the provinces. She sympathised with choral societies, because sight-singing had fallen off considerably in the schools.

Miss Rogers had ten members on her staff; only one could take singing. If she asked for a teacher who could take music, she would get no applications. A gap occurred between the primary school and the training college to the detriment of the student, and a breakdown of system resulted.

Mr. Harrison said that the case having now been diagnosed, it was his pleasant task to suggest remedies which, if adopted, the deputation believed would prove efficacious. These were:—

1. That practical music (sight-singing and elementary ear-training) be made a compulsory but not an additional subject for students entering a training college, except in the case of such as are certified to be unmusical.

2. That the Universities be asked by the Board of Education to make practical music (sight-singing and elementary ear-training) one of the alternative subjects in the examination for their school-leaving certificate, especially in the case of those candidates who contemplate entering a training college. Also that the Board of Education act similarly with regard to its own entrance examination.

3. That a candidate who holds a certificate or diploma in vocal music from one of the recognised musical institutions be credited with the pass marks in practical music without having to take the examination in that subject.

4. That the papers in music set for students already in training colleges should contain passages for translation into both notations, as was formerly the case.

As regards recommendation No. 3, Mr. Harrison suggested that only those certificates and diplomas the examination for which included a good standard in sight-singing should be accepted, and as regards recommendation No. 4, he quoted in full the sight and ear test requirements of the examination for teachers of voice culture and class-singing, held by the Royal Academy of Music. All the work was done in both notations and was followed by blackboard exercises, in which passages from tonic sol-fa for a class had to be translated into staff notation, and from staff notation into tonic sol-fa. If such an important musical institution as the Royal Academy of Music required such work to be done, it was not too much to ask the Board of Education likewise to require training college students to show similar skill in translating passages in both notations. Some of H.M. Inspectors had done all they could to pooh-pooh sol-fa. In one discussion it was said by way of consolation that such inspectors would ultimately die out! The deputation wanted things to be put right *now*. They were not asking for money to be spent, and therefore, as their demands were so reasonable, he was sure that the Board would give heed to them and put their recommendations into shape for adoption.

The Right Hon. J. Herbert Lewis, M.P., said that he had listened with great pleasure to the interesting speeches given by those who were experts in both the musical and the teaching profession, with regard to the value of music, and the various methods of training. He could say that, while he knew something of tonic sol-fa, he knew hardly anything of staff notation, and therefore did not approach this matter with any prepossession against the tonic sol-fa notation. Indeed, there seemed to be a great misapprehension with regard to the policy of the Board. He then read passages of warm commendation of tonic sol-fa which appear in the "Suggestions for the Consideration of Teachers" (Singing), the last edition of which was dated 1918. The Board of Education had laid it down that the two principles (enunciated in paragraphs 14 and 15) which he had just read must be observed. He most positively assured the deputation that there was no prejudice or prepossession whatever against the use of the sol-fa. On the contrary, in the body of the suggestions which were brought to the notice of the teachers of the country, the importance of tonic sol-fa, as an introductory method, was fully recognised by the Board.

The Board of Education were alive to the fact that sight-reading had deteriorated in schools. The Board, being anxious to promote sight-reading in elementary schools, had issued a circular of instructions to inspectors on this matter. (The document, then read, was private, but it advocated much that the deputation desired.) There had not been sufficient time to test the results of a circular of that kind, but so far as could be judged they were very satisfactory.

In competitions in connection with schools, sight-reading was adopted much more than formerly. He believed the schools were turning out a far more musical child than twenty years ago.

Certain definite suggestions made by the deputation were briefly discussed, and Mr. J. Herbert Lewis, in closing the interview, assured the deputation that their representations would be carefully considered.

Mr. Desborough having thanked the Board for the kind way in which the deputation had been received, the proceedings terminated.

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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

WHAT VOICE?

I have had my voice trained for over three years, starting training when 18 years old. Am I being trained rightly? My compass is from lower F to G. My notes from F to D are very strong, sweet, and full-toned, and upwards from E flat to G are very clear, but throaty. I have tried very hard to get rid of throatiness, but have failed. My teacher has trained me for a mezzo. Do you think I ought to be a contralto, as my low notes are so good and top ones throaty?—WORRIED.

Mezzos and baritones! We sympathise with the too few who try to get out of the rut, or glut, of them. Our advice cannot pretend to be as well founded as that of your teacher. We can only make general remarks for your guidance. You have a good compass for a mezzo, and that may be your classification for your lifetime. But you are young, and your lower tones, already well developed for your age, may become fuller still. That is not to say that you should leave a defective quality uncorrected. The fact is that young singers become "worried," as you seem to be by your adopted title, about their highest or lowest tones. Seeing that you have a sure foundation already, you need not try to dig deeper. Evenness throughout should be your aim. Throatiness may be due to your straining scalewise upwards. Try the effect of singing lightly downwards. Don't sing heavy songs for a long time yet. You can measure yourself against other mezzos by taking part in the well-known competitive festival which is held in your district.

EARLY 'CELLO COMPOSERS.

Will you give (1) the names and dates of several of the earliest English composers of 'cello (or viola da gamba) music, and where were they edited? (2) The nationality of "Henri" Eccles?—V. C.

(1) William Bird, 1538–1623. (Also spelt Byrd and Byrde.) Orlando Gibbons, 1583–1625. Henry Lawes, 1595–1662. Henry Simpson (same period). These composers wrote for viola da gamba and 'cello, but, as the latter instrument was then only in its early infancy, it is probable that the so-called 'cello works were originally written for viola da gamba. They may be seen at the British Museum, but we have been unable to ascertain where they were first published. After these there are no English composers of note for the 'cello until the time of Handel and Eccles. (2) Henry Eccles was an Englishman. The fact of his name being sometimes spelt in the French way is probably due to his having lived long in France.

CHOICE OF A CAREER.

I feel rather troubled as to what to study. I have been studying both piano and violin for fourteen years, starting when I was five. I have been teaching the piano for four years and the violin about three, and have passed over 70 pupils in leading examinations. In studying for the L.R.A.M. I find the harmony nearly impossible, although with a year's work it ought to have been well on the way. Somehow I do not feel as though I could go on teaching. I am one of the leading second violins in the local orchestras. Do you think if I study hard at the violin till next Christmas I should have any possible chance of getting in a London orchestra? This has been my one ambition, and now I find I cannot get on with the L.R.A.M. study I am keener than ever to be a player.—TROUBLED.

At the present moment we advise you most strongly to keep to your teaching. Evidently you are very successful in this work and have a good connection, while, unless you are an exceptionally brilliant player, you would find it almost impossible at the present time to get any good orchestral engagements. The supply is greater than the demand. Throw yourself with renewed energy into your teaching and you will find your enthusiasm revive. At the same time continue your own study and do as much practice as possible, that you may be always improving as a musician and as an artist. There is certainly something wrong with your harmony study if you have made no progress in a year. Put yourself under a good teacher and persevere, for this is necessary for your musicianship. Write to us again later and let us know how you are getting on, for you have interested us very much in yourself. Give up feeling "troubled," and realise that, if you work always for the highest you know, it will lead you not only to success but to happiness too.

A SCARLATTI TRILL.

I do not feel quite certain about a trill in one of the Associated Board Books for 1922, and should be glad of your help. It is Intermediate, List B. Scarlatti, page 7, line 2, bar 3, the second trill in the bar. It seems rather unusual, and I should be glad to know the exact rendering.—A F. P.

A trill without accent other than that which it receives on the beat. We should limit it to four sounds, the last being tied to a note which completes the value of the principal sound.

RATE OF MOVEMENT.

Will you kindly give me the metronome rate for Chopin's Polonaise in C sharp minor, Op. 26; also Second Movement of Beethoven's Sonata, Op. 10, No. 1?—MOLTO.

Chopin, about 100 to the crotchet. Beethoven, about 66 to the quaver.

ANSWERS IN BRIEF.

N. E. M.—We do not know of any hymn-tune books at present being compiled. You might offer your tunes to Messrs. Novello and Co., 160, Wardour Street, London, W.1, or to the Editor of *The Choir*, 25-35, City Road, London, E.C.1.

THERESA.—(1) We have sent you an address of a suitable coach for your examination, within a reasonable distance of your village. (2) Questions about pieces should be accompanied by a copy, which will be returned.

A. G.—The tempi for the musical numbers about which you inquire in "The Pirates of Penzance" may be correctly taken as follows:—Overture: 1st movement, crotchet = 108, 2nd movement (andante), crotchet = 54, 3rd movement (Allegro), minim = 126; No. 4, (1st part), minim = 92; No. 5, crotchet = 100; No. 7, crotchet = 72; No. 10, minim = 76; No. 12 (a tempo moderato), crotchet = 100; at 6/8 time, dotted crotchet = 88. Finale (letter H), minim = 100; Act 2, No. 8, minim = 96.

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The Operatic Phœnix.

By THE EDITOR.

SIMULTANEOUSLY with the news that the Carl Rosa management has been compelled to withdraw from circulation one of its touring companies, the association founded by Sir Thomas Beecham comes to life again in a reincarnation at the Alhambra Theatre at Bradford. It would be a mistake to regard the two events either as connected or as individually related to some parent cause. The one is an incident that can perhaps be traced back to the conditions which have acted as a wet blanket upon provincial theatrical enterprise generally. The other is an event which, like the one it recalls, may acquire historical significance, if it fulfils only a tithe of what is expected of it. We are accustomed from time to time to have our hopes of British opera raised, only to be dashed to the ground, very often through causes which are not in the least inherent to it; but, with each successive experience of the kind, we are still willing to persuade ourselves that some of these flaws in the conduct of British opera have been meanwhile eliminated. British opera has, in fact, resembled in recent years a patient who is being successively inoculated against a number of diseases from which he suffered in the past. Thus it has been inoculated in turn against the baneful "star" system, against vociferousness, against indistinct pronunciation, against extravagant management, against Wardour Street translations, against waxwork choruses, and against amateurish acting. Some of these inoculations have been successful. Concerning others it is perhaps wiser to keep an open mind, at least until we are certain that the bacillus has been correctly identified. The main point is that our standard, though still not beyond reproach, has been raised above the slough of despond. In some respects the organisation from whose ashes there arises, phœnix-like, the British National Opera Company, had even surpassed its Continental rivals. It is necessary only to mention two—in the spirit of its *ensemble*, and in its demonstration of the unsuspected fact that the greater part of Wagner could be rendered in such a way as to make the text intelligible to the audience. It had also—as a corollary of the former—administered the knock-out blow to the star system. Of course, it was inevitable that we should have our favourites. We thought perhaps a little more of this singer than we did of that other one. But when one spoke of the Beecham Opera Company the concept in one's mind was of an aggregate, and not of one or two outstanding individuals. Moreover, that was the idea that governed the box office. Patrons came, not specially to hear this or that singer, but to hear a certain opera given with as much concerted effect as the company had led the public to expect. Sometimes even the audience booked its seats in ignorance of the cast. I suspect that there was an intention at the back of this, but, whether there was or not, the result was that of teaching the public to rally to a work, and not merely to a singer. In any case, the annals of the Beecham Opera Company prove that it was successful in this, and it is to be hoped that the British National Opera Company will not turn back.

Amid the general chorus of well-wishers there have not been lacking some who offered their sympathy liberally diluted with cold water. This seems to be particularly the case so soon as the discussion approaches the question of an eventual transition from opera in English to English opera. We have been told, for instance, that the recent conference with the heads of musical institutions produced nothing of greater practical value than eloquent discourse, and we have been

reminded that a certain competition for an English opera did not produce an epoch-making masterpiece. In that connection we have been told that no prize competition was necessary to give us "Tristan" or "Pelléas" or "Louise," or "Madame Butterfly." Surely most of those who have devoted any thought to the subject are aware that those works did not emulate the immortal Topsy, but they were the natural products of an operatic environment. It would take all the cold water of Windermere and Killarney together to convince me that the brilliant company of composers now living in our midst would not be equal to producing successful operas in an environment in which opera was a predominant factor. Debussy and Charpentier contributed great works to the French lyric stage because it was a tradition that a French composer should apply himself thereto in order to win his spurs. Puccini has enriched the operatic repertoire because he grew up in surroundings in which opera was indispensable. Wagner and Strauss had an operatic tradition behind them. Our composers have to make one.

This is at the same time a strength and a weakness. It is a weakness because there has been hitherto no inducement to our composers to familiarise themselves with the atmosphere of the theatre, with the result that one after another has fallen into the mistake of writing concert music for the stage, or at best of attempting to write for the stage whilst entertaining at the same time an artistic contempt for its necessary trappings. Opera is a form of theatre music, and, whether we like it or not, it cannot be successful unless it is theatrical. Both Wagner and Puccini, each in his own way, must be regarded as masters of the stage perhaps even more than masters of music. Both of them were expert calculators and manipulators of purely theatrical effect, both on the stage itself and in the orchestra. It is very improbable that any of our composers, however gifted with lyric and dramatic imagination, will ever give us such works until they acquire a mastery of theatrical effect commensurate with their musical attainments. But, given that essential requisite, there is no reason whatever why they should not, within a decade, provide us with a repertoire of English opera that would compare favourably with the operatic output elsewhere.

But this weakness of our present situation may be also a source of strength, for the absence of tradition also signifies the absence of routine, and there is no form of art—if we exclude the cinema, which has not yet established its citizenship—that has suffered more than opera from the evils of routine. Routine may be old or new. It would be difficult to say whether the modern routine of music-drama, once its great creator had left the stage, did not become fully as enervating and as stifling as its senior, the Italian routine. Our composers of to-day, as distinguished from those of yesterday who have not yet acquired the same measure of independence, are to a large extent safeguarded against the influence of operatic routine. If they are liable to err through theatrical innocence, they are, relatively speaking, immune from the opposite failing of theatrical routine. The problem before them is that of enlightening the former without employing the rushlight of the latter. It is not a problem transcending the capacity of English musical intelligence, but cold water is not going to solve it.

There remain two essential factors to be considered, and, curiously enough, they balance each other as effectively as the two described above, although, unlike these, they are not related. The adverse element is the change in social conditions that threatens to place opera, adequately presented, on the list of banned luxuries. Opera, as we have hitherto considered it, was always supported by the plutocracy. It has followed the gold shipments to America, probably the last country that will ever support a plutocracy. Everywhere else it has to wear the more modest garb of the conditions that have supervened. Spectacular, and therefore expensive, opera belongs to the past. In every centre of the Continent its splendours have faded. Our best attempts in the direction of keeping it alive must necessarily suffer by comparison with the past. The days of aristocratic opera are numbered. That is one side of the medal.

Turn it round and on the other side there is the English instinct that expresses itself, whether through "The Beggar's Opera" or through Sullivan, in a democratic form, requiring neither plutocratic support nor aristocratic glamour for its sustenance. It has often been pointed out that, with those two productions running simultaneously, it was a ridiculous mis-statement to assert that London was without opera. English opera has been given a lead. It only remains to find the correct interpretation. More than once some enthusiast or other has uttered a pious aspiration for an English equivalent of "Louise." There is no English equivalent of that work, and there never will be, for it is the expression of a sentiment which we do not express, at all events in that form. Our emotions may be the same, but to speak of them and portray them in that particular way would spell immediate failure. The trait which causes the audience at some of our secondary theatres to burst into guffaws and cat-calls at any exchange of endearments upon the stage may be silent in the opera house, but it is none the less present for being inarticulate. Whatever the reason, we demand a mode of expression that does not ignore our sense of humour. Half a century

ago, when the title still conveyed a meaning, the English equivalent of "Louise" might have been found in an operatic version of Robertson's "Caste." To-day we might discover it in a libretto by Pett Ridge. Or it may lurk in the suggestion, sometimes made, that one or other of the English melodists of the countryside should give us a corduroy opera. It does not dwell in mediæval legend, in Welsh mythology, in kail-yards, or among the Irish "little folk," though there is more than a hint of it perhaps in Chaucer. Fortunately our operatic future is not bound up in our discovery of so narrow a form of national expression. It depends, not upon actual subjects, but upon the mode of treatment, and, as all our foreign visitors unanimously admit, there is far more that is characteristic in our sense of humour than in our sentiment.

COMMENTS OF THE WEEK.

The Ethics of the Blue Pencil.

If there exists a subject on which our view is balanced to a nicety, it is the procedure of the blue pencil in curtailing newspaper copy. We are frequently compelled to do editorially that which we most resent when we are contributors. We can therefore be said to appreciate the feelings of both parties to the transaction. Until paper is made elastic, the practice must continue, and with it the grumbling for which it gives occasion. Sometimes, however, there are important side-issues. Reading this week the various notices of Vaughan Williams's Pastoral Symphony, we found it difficult to escape the impression that most of them had been very severely cut. A journalist soon acquires a kind of instinct that tells him where the blue pencil has been at work even if what it has spared is consistent and reads well, which is not always the case. In this instance we surmise that the musical critics as a body acted in the light of their knowledge that Vaughan Williams is a big personality in English music, but that the hermits of Fleet Street, having heard only vaguely of his existence, could not understand why the first performance of a new work by him should be allotted as much space as the first night of a musical comedy.

One instance, which touches us closely, will bear quotation. The notice in question suggested that the Pastoral Symphony would be received with mixed feelings. That phrase, unfortunately, is familiar as a journalistic euphemism for failure, and its occurrence struck a false note in a context that was otherwise sympathetic. The critic, however, had extended the sentence to the effect that the work would be received with mixed feelings, but that the proportions of the mixture would depend upon the listener's affection respectively for homespun and for tinsel, and the composer's neglect of the latter was regarded as a characteristic quality. This puts an entirely different complexion upon the phrase, "mixed feelings." But there is no appeal against the authority of the blue pencil.

Music in History.

We have more than once commented upon the absence of any mention of music from such works as Wells's "Outline of History," Chesterton's "Short History of England," and others in which a survey is taken of human achievement. When the treatment is political, and the arts are omitted altogether, there is, of course, no ground for complaint. But when the treatment is social and the great names of literature and the graphic arts are given, the absence of those belonging to music becomes a serious defect. No historical description of the Tudor period, for instance, could be described as adequate that failed to do justice to the glories of Tudor music. Nor would a description of English society in the first quarter of the twentieth century be regarded as authoritative that left out of account the extraordinarily rapid musical revival that has taken place in its midst. For that reason, when we saw the announcements of Hutchinson's "Story of the British Nation," our curiosity was aroused, especially as the plan described on the title-page includes "celebrated men and women; arts and crafts; literature; and manners and customs." We accordingly approached the publishers, and are glad to learn that the work in question will not be open to this reproach. "We are not devoting special articles to any one subject—literature, art, or music—but it is the plan of the work that all should be touched on or dealt with more fully as occasion demands in the connected narrative. . . . The full scheme has not yet been developed, but you may assure your readers that music will receive treatment proportionate to its great importance." We shall look forward with interest to the fulfilment of this excellent intention, which is so completely in the spirit of to-day.

A Skyscraper.

A communication from London, dated December 24th—that is to say, twelve days after the event with which it deals—has appeared in *Musical America* under the startling headline "New Ireland Symphonic Rhapsody Inspired by New York Acclaimed at First London Hearing." The work to which this refers is the orchestral Rhapsody by John Ireland which was introduced at the last Goossens concert, on which occasion the annotated programme, which had

the composer's authority, omitted to attribute its inspiration to the City of Skyscrapers. As a matter of fact, though New York has attracted countless Irish, it has not hitherto drawn our English John Ireland across the Atlantic. It appears that the first announcements promised a "new work," and that the special imp that sits at the elbows of compositors mischievously substituted, in one journal, a "y" for a "w," to the evident undoing of *Musical America's* representative. The latter, having heard that "if you see it in —— it is so," did not consider it necessary to verify his facts at the concert. A correction appeared in the following issue, but much less conspicuously.

A Journal for Harpists.

In view of the revival of interest in the harp, especially in chamber music, it is significant that the National Association of Harpists, an American organisation founded in 1919, has met with sufficient encouragement and support to launch a publication specially devoted to harp music. It is entitled the *Eolian Review*, and is for the present to be published tri-annually for complimentary distribution to members of the association; but we surmise that its promoters hope to see it eventually established on a wider basis. There is a large field of usefulness open for journals specialised to meet the requirements of the players of each instrument. At present, however, it is mainly the piano, the organ and the violin whose needs are met. *The Sackbut*, far from taking a narrow view of what is due to performers on that impressive instrument, has hitherto ignored them altogether, an injustice that, for a wonder, has been allowed to pass without protest. Sackbut players, though they include one of the most eminent composers of to-day, are evidently less fortunate than harpists, who have been able to create an influential organisation to assert their claims. They have rallied to their flag a large number of well-known musicians. Among the composers we notice Ernest Bloch, Percy Grainger, C. M. Loeffler, Ornstein, Prokofieff and Rachmaninoff. No doubt those of our composers who have become enamoured of the instrument will readily signify their adherence.

Some years ago the cult of the harp became prominent in Paris, chiefly through the rivalry of the harpmakers, who vied with one another in offering commissions to prominent composers. It is to this little episode of commercial competition that we owe at least two charming works, Debussy's "Danse Sacrée et Danse Profane" and Ravel's "Septet."

Music in Prague.

It was pleasant to read, in the *Nation and Athenæum*, Mr. E. J. Dent's account of the concert at which Mr. Adrian Boult conducted the Prague Philharmonic Orchestra in an English programme. The concert itself has been much discussed in the Press, and we have no occasion to return to it, though the enthusiasm aroused by the "English Singers" provides a tempting theme. They are to return in April, and there is every prospect of their enjoying a veritable triumph. Meanwhile Miss Dorothy Moulton has also been in Prague with a programme, including, as usual, some representative English songs. At the same time Molinari, the conductor intimately associated with modern Italian music, was directing a series of orchestral concerts. The Czecho-Slovakian Government is more enlightened than most, for it has, almost from the day when Bohemia declared her independence, recognised the importance of music as a means of bringing the nations together, and done all it could to foster these international amenities. Yet the Czech is commonly regarded as being the most level-headed of the Slavs—Mr. Dent refers to this quality as making the link between Bohemia and England—whereas anybody who suggested that the British Government should adopt a similar attitude would be considered an impractical dreamer.

Songs and Silliness.

We have more than once paid tribute to the excellent articles which Mr. H. B. Dickin circulates under the auspices of the Federation of British Music Industries. This time, however, we have to congratulate him on the skill with which he skates over a patch of particularly thin ice. His latest article deals with the fatuity of an only too familiar type of song, which is the bane of English music, and is perpetually flung in our face by hostile critics abroad. But does he breathe defiance to the vested interests concerned? Does he give us chapter and verse, culled from our Saturday programmes? Oh, dear, no! He quotes Andrew Lang in reference to Thomas Haynes Bayly. He quotes Thackeray. He quotes Calverley. But with the skill of the practised journalistic pilot, he steers clear of contemporary rocks, except one which he is considerate enough to leave in its inglorious anonymity. We are not carping. On the contrary, we much admire the deft way in which Mr. Dickin has contrived an eminently readable article without uttering the truth that must have been in his mind. It is a piece of virtuosity. The cream of it lies in the fact that every enlightened reader will know precisely at what he is aiming, without those concerned being able to complain of having been attacked under the flag of the Federation.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Eugene Goossens.

No. 4. Mischa Elman: A Programme Note. (Date uncertain.)

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LONDON CONCERTS.

PHŒNIX MUSICAL AND DRAMATIC SOCIETY.

QUEEN'S HALL, *January 19th.*

Ferns are undoubtedly very beautiful things, but when they comprise the sole view of a concert platform, they are apt to arouse a feeling of resentment in the critic whose interests are musical rather than horticultural. And the resentment is, naturally, directed against the promoters of the concert in question, for the extreme right-hand corner of the Queen's Hall is not the best position for hearing or for seeing. The list of solo artists who took part in the concert arranged by the Phœnix Musical and Dramatic Society in aid of the Royal Home and Hospital for Incurables included Marie Hall, Irene Scharrer, Margaret Cooper, Frank Mullings, and Lt.-Col. the Hon. Stuart P. Bouverie, D.S.O., and the success of the enterprise was therefore assured. The combined choirs of the Society, the St. George's Glee Union and the East Ham Choral Society did excellent work in part songs by Sir Frederick Bridge, Eaton Faning and Clowes Bailey, while the Band of H.M. Irish Guards, under the direction of Col. R. C. McCalmont, D.S.O., was equally successful in extracts from Gilbert and Sullivan operas. G. C.

LANGHAM CHORAL SOCIETY.

QUEEN'S HALL, *January 24th.*

The understanding and appreciation of music is so greatly helped by large choral societies that the success and progress of these bodies are most desirable. It is therefore very satisfactory to record the artistic advance shown by the Langham Choral Society at its performance of Mendelssohn's "Elijah." Its conductor, Mr. Hugh Marleyn, evidently realises the importance of distinct enunciation and its stimulating effect on the singers, and it was manifest that he had impressed this on his choristers. Of late this society has been singularly unfortunate with regard to its soloists who had to resign their engagements through indisposition. On this occasion Miss Beatrice Miranda was unable to appear, but her place was admirably filled by Miss Lilian Stiles-Allen, who sang the principal soprano solos. The other principal soloists were Miss Margaret Balfour, Mr. Alfred Cracknell and Mr. Joseph Farrington, the last named giving an excellent interpretation of the part of the prophet. Other solo parts were taken by Mmes. Betty Havhurst, Sylvia Pickford, and Millicent Hunter, and Messrs. Reginald Ford and Percy Johns. F. G. W.

POUISHNOFF.

WIGMORE HALL, *January 24th.*

That there are as many styles of Chopin playing as there are of Chopin players is a foregone conclusion, and the artist who can differentiate between real beauty of tone and colour, and the display of sickly sentiment or dynamic emotion, is invariably welcome. Poushnoff is one of these artists, but it seemed, at his last recital, that he was carrying his point too far. One felt that his undoubted mental and technical brilliance was overshadowing the purely poetical aspect of his art to such an extent, that its very existence appeared doubtful.

He became even more impersonal than usual, and although, as always, his playing was peculiarly stimulating, the exhilaration was purely mental. He was at his best in the Studies, when his amazing technique laughed at difficulties and presented a kaleidoscopic series of pictures, each complete and entirely unique in itself. G. C.

BETTY GOODDEN.

STEINWAY HALL, *January 24th.*

Not for the first time, Miss Betty Goodden adopted for her piano recital the plan of grouping a number of genre-pieces in accordance with their subjects. Thus we had an opening section devoted to what might be termed caricature, except that Debussy's irony at the expense of M. Czerny is almost too mild to merit that description. Then followed pictures of aquatic subjects, salt and fresh; a company of romantic insects, such as moths and fire-flies; and, to conclude, a harlequinade without harlequin, though graced by the presence of his columbine. The music was mostly in lighter vein, but Miss Goodden played it so convincingly as to make one wish to hear her in something more ambitious. Although nearly half her programme was drawn from composers of British nationality, she did not specially "feature" them, which is as it should be, for the so-called English group in recital programmes is exposed to the danger of being regarded as parochial. As writers for the piano, Frank Bridge and John Ireland stood comparison with the best pieces in the programme. E. E.

ROYAL ENGINEERS.

QUEEN'S HALL, *January 25th.*

The band of the Royal Engineers has recently made more than one attempt to establish itself with London audiences. Lieut. Neville Flux, F.R.A.M., its conductor, has under him a good body of players, but before that ambition can be fulfilled they will have to devote more attention to the production of tonal beauty. On this occasion one could praise their precision, but there were some sounds that made one squirm. The programme was a modest one, including Schubert's "Unfinished," a Massenet Suite, and Svendsen's "Carnival." E. E.

ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL, *January 26th.*

In a letter addressed from Moor Park in April, 1858, Charles Darwin wrote to his wife as follows: "Yesterday, after writing to you, I strolled a little beyond the glade for an hour and a half, and enjoyed myself—the fresh yet dark green of the grand Scotch firs, the brown of the catkins of the old birches with their white stems, and a fringe of distant green from the larches, made an excessively pretty view. At last I fell fast asleep on the grass, and awoke with a chorus of birds singing around me, and squirrels running up the trees, and some woodpeckers laughing, and it was as pleasant and rural a scene as ever I saw, and I did not care one penny how any of the beasts or birds had been formed." Except that Scotch firs are not common in East Anglia, I suspect that Vaughan Williams's new "Pastoral Symphony" originated from just such a mood, even to the quiet nap on the grass and the detachment which is expressed in the last line. The feeling of meditative comfort, that such an experience induces, clothed itself in analogous music, and the composer did not care one penny about any of those things which cause a composer's name to loom large upon the public horizon. He ignored them as completely as Darwin in the same mood ignored the Darwinian theory. Even to-day, after the work has been performed, it would not surprise me to hear that he still regards it in the same way, for it is one of those very rare works that stand apart from such considerations. Whether a mood so quiet, so contemplative, and so devoid of contrast can stand transference from a pleasant and sunny meadow to the artificial and conventional surroundings of a concert-room is a point that every listener must decide for himself. I am afraid that with many the absence of the concert-room equivalent of the theatrical method of showmanship will have the effect of leaving them without nodal points for their attention, and therefore their appreciation. There is some excuse for them, for the concert-room cannot entirely escape these needs, whether they be expressed in Beethoven's dynamism or in modern colour-values. Yet it will be

their loss if they fail to yield to a mood so full of poetic charm. For my part, I am sufficiently attuned to rural peace to be willing to share the composer's detachment. I have spent months in a village without the slightest desire for contrast, and I did not feel that I needed it in this music. But "far from the madding crowd" is a mood that some may find difficult to capture at Langham Place, and they perhaps may have wished that Vaughan Williams had at least included the neighbouring market town in his rural peregrinations.

Edgar Bainton's "Concerto-Fantasia" for piano and orchestra, in which Miss Winifred Christie distinguished herself as soloist, is a conventional work despite some departures from formal precedent. If the form and style from which it springs were fashioned by heroes, their epigoni form a larger army than was led against Thebes. The music has merit, especially of the technical order, but that portion of its interest which arises from personal invention is neither copious nor robust enough to enable it to live. In fact, it goes perilously near to provoking as comment the answer which Talleyrand gave to the beggar.

Except that the latter work was given under the composer's direction, the concert was conducted by Adrian Boult, fresh from his Prague success, whose interpretation of the Vaughan Williams symphony so far as one could judge at a first performance, was a sympathetic reading of the composer's intentions. E. E.

HARRY FIELD.

Wigmore Hall, *January 25th.*

It was a curious idea to give a pianoforte recital consisting of music alternately by Liszt and Chopin, and, truth to tell, not a very happy one. The respective points of view of these composers differed in a manner that made the juxtaposition of their works detrimental to the former. Moreover, the treatment of their music required a greater change of mental attitude than Mr. Harry Field appeared to possess. Liszt was represented by his Sonata in B minor, the Ballade in the same key, the Sonetto del Petrarca in A flat, the "Gnomenreigen," "Consolation" in E, and the Eleventh Rhapsody. Chopin was represented only by his small pieces, yet their greater sincerity and musical value were prominent. F. G. W.

SASHA VOTICHENKO.

Wigmore Hall, *January 26th.*

An interesting echo of the music that entertained the Court of Louis XIV. at Versailles was provided by Mr. Votichenko's performances on the tympanon, which may be described as a glorified dulcimer. It is played with hand hammers which, being padded on one side with felt and the other faced with metal, makes it possible to produce two distinct tone qualities, and further contrasts can be secured by plucking the strings. The instrument, an ornate example of its kind used at this recital, was stated to have been played by Pantaleon Hebenstreit before Louis XIV., by whom it was presented on Hebenstreit's marriage to a Maid of Honour of the Royal household. Mr. Votichenko is evidently an expert performer on the instrument, and it was interesting to hear the effects produced in a Russian Rhapsody based on folk-songs, and particularly in some old French melodies. He was assisted by Mme. Tatiana Makushina, a lady gifted with a beautiful voice, who sang in a most sympathetic and artistic manner, and by a Russian vocal quartet whose rendering of folk-songs was delightful. F. G. W.

LILIAN GASKELL.

Wigmore Hall, *January 27th.*

It was not judicious of Miss Lilian Gaskell to begin her pianoforte recital with Brahms' "Variations and Fugue on a Theme by Handel, Op. 24." It was the wrong place for such an extended work and, although her rendering was intelligent and neat, the work is not suited to her style, which is more in consonance with music of delicate and romantic character. The remainder of the programme happily showed perception of this. The first section of Scriabin's Sonata-Fantasia, Op. 19, and the composer's "Poème Enigme" and "Poème Languide," Op. 52, were delightfully played. The sentiment of a new romantic and poetic piece named "The Lake Island," by E. J. Moeran, was very happily conveyed, and the rendering of the same composer's bright bit of realism, "At a Horse Fair," so pleased that it was repeated. F. G. W.

GEORGE PARKER.

Æolian Hall, *January 27th.*

What little had been learnt, publicly, of Mr. George Parker before his recent recital suggested that he could, if he chose, make his mark as a *Lieder* singer. German songs of the better class need so convincing an advocate, for nowadays they are seldom put into recital programmes by those who understand them. Mr. Parker showed at this recital that he understood Hugo Wolf. His intense seriousness, his resounding delivery, his weighty style—which never became ponderous—and the poise and breadth of his phrasing, all helped to give him authority for the work, and technical ease gave assurance to his effects of expression. He sang so thoughtfully and with so little intrusion of himself that the listener was brought into contact with the composer and could give himself up to appreciating the songs. These were six of the Goethe settings, eight from the Italienisches Liederbuch, and settings of Mörike (four), Eichendorff (two), and Kerner. Mr. Arthur Alexander's accompanying mated well with Mr. Parker's singing.
W. McN.

QUEEN'S HALL SYMPHONY CONCERT.

Queen's Hall, *January 28th.*

Busoni's playing of Mozart offers a problem in criticism. The composer himself was so placed that there has always been a tendency for the North to consider his Italianism a blemish, and for the South to disparage that side of him that faced Beethovenwards. But when a German plays Mozart, and accentuates this latter aspect, the Italianism nevertheless creeps in because the player is sufficiently ignorant of the South not to be on guard against it. Busoni is an Italian convert to Germanism. He has Italy in his blood, but, with the zeal of the convert, he plays Mozart as if he felt it incumbent upon him to be on guard against his own heredity. Hence his Mozart playing is more German than that of most German pianists. It has a misty atmosphere of romanticism which sometimes tarnishes the Mozartian lustre. It shows us Mozart in a German forest, whither there penetrates less than his usual share of sunshine. And it is so beautifully done that one is almost reconciled, such is the power of Busoni's playing.

The symphony was César Franck's in D minor, and particularly the middle movement was given a splendid interpretation by Sir Henry Wood. The programme concluded with the "Dance of the Seven Veils" from Strauss's "Salome." E. E.

ISOLDE MENGES.

Wigmore Hall, *January 28th.*

What possessed Miss Isolde Menges to open her programme with Spohr's Concerto in D minor? Surely the sweets should follow the joint, not precede it. She is a beautiful player, but even she cannot afford to do such things. How demoralised I was on leaving her recital for the Queen's Hall may be judged by the remark I made that such ideas as were present in the concerto were sporadic. E. E.

ORGANISTS' NOTES AND NEWS.

By HARVEY GRACE.

I AM glad to see that Mr. Matthias Turton's spirited letters in the *Yorkshire Post* on behalf of the organ and its repertory are being commented on. As he says, an important work for the organ—*e.g.*, a symphony by Vierne—is rarely noticed by the musical critics or reviewers. You will find a similar injustice on the part of biographers. In Arthur Hervey's recently published "Saint-Saëns," for example, every department of that versatile composer's work is discussed save one—the organ. Yet Saint-Saëns's organ music is of very high quality, showing his customary skill and polish, and, in addition, an originality that we often miss in his work as a whole. His Fantasia in E flat (written when he was about twenty years old) is still fresh, and is perhaps the only one of his early works to survive. The three delightful "Rhapsodies on Breton Airs," the two sets of Three Preludes and Fugues, the Fantasia in D flat, the Marche Religieuse (that rare thing, an original march), and the Seven Improvisations, published only four years ago—all are more or less distinguished by originality of thought or treatment. Again, if you turn up the Grove article on Mendelssohn, you will find a good deal about his piano music, but nothing about his organ Sonatas and Preludes and Fugues. Yet his organ music is hardly less securely established in the repertory than that of Bach himself. It is as strong as most of his piano music is weak, which is saying a lot. Even d'Indy, in his book on Franck, does a good deal less than justice to his master's organ music. He discusses only the first of the Three Chorals, and has little to say concerning the even finer Six Pieces.

One of the remarkable features about the organ is its power of getting the best out of the composer. Bach never wrote anything finer than the cream of his organ music. Mendelssohn in his sonatas attained to a power he reaches nowhere else. Saint-Saëns, whose organ works date from his earliest and latest years, was invariably happy in writing for the instrument. Rheinberger, who is not likely to survive as a composer of opera, piano, orchestral, or chamber music, is as safe as Bach and Mendelssohn in the organ loft. His twenty Sonatas and his hundred odd shorter works show a strength and a level of excellence he seems to have reached in no other field. And nothing I have so far seen of Karg-Elert is on a par with his organ music, especially the Sixty-six Choral Improvisations. Perhaps the reason lies in the peculiar attraction of the instrument, despite its imperfections. There is no half and half in one's affection for it. You are either indifferent or you are a devotee. And as organ music is generally the work of devotees, we need not be surprised if the result so often shows them a bit above themselves.

Some day we shall treat the organ properly as a solo instrument. That time will come when we see the absurdity of giving our concert audiences Bach's music for strings, chorus, piano, flute—everything, in fact, save that which shows him at his greatest, the organ works. Does anybody seriously contend that a public which will crowd concert halls to hear a recital of Bach's clavier works, is not in a position to appreciate his finest organ music? When Harold Darke gave his Bach recitals at St. Michael's, Cornhill, recently his hearers stood around and overflowed into the street. Would not some of them be attracted to a Queen's Hall concert by the prospect of one of those same works played on the organ?

But, after all, the organ's worst enemy is too often the man who plays it I went to the Coliseum a week or two ago, partly to enjoy Grock and also to hear Mr. Pattman and his organ. Mr. Pattman's turn is not so good as it was when he started a few years ago. It ought to be better, of course. All Mr. Pattman's technical brilliance and the effectiveness of his ingeniously made instrument count for little when used on poor material. When I first heard him at the Coliseum, Mr. Pattman played his "Storm," a capital transcription of the Rackoszy March, and Elgar's D major "Pomp and Circumstance." On the occasion of my recent visit we had the "Storm" again, and a string of popular airs, with a couple of song accompaniments. The "Storm" had grown in the meantime, the bad weather lasting longer, and the man in charge of the lightning doing rather more for his money. In fact, it went on far too long. I found myself asking why, at the Coliseum, of all places (where the audience is accustomed to piano, violin, and vocal music of excellent quality), it should be considered necessary to play a storm at all. When Hambourg plays piano solos there, he does not play the "Battle of Prague." Nor do the eminent violinists feel it incumbent on them to give the once famous Farmyard Imitations. This very week John Coates is delighting the Coliseum patrons. Does he find it necessary to sing "Daddy" or "Little Grey Home in the West"? Hardly! Why should it be left for the organ to provide the low-down stunty turns? Nobody wants Mr. Pattman to play the kind of music or adopt the style suitable for his former post at Glasgow Cathedral. But he need not go to the other extreme and make his turn the least important of all the musical items of the programme, as it was on this occasion. Anyway, if the groundlings *must* have their storm, shall not the rest of us have our bit of straight music?

Marcel Dupré drew a large gathering to Westminster Abbey on January 17th. He opened with the Bach G minor Fantasia and Fugue—a work rather overdone by himself and Bonnet. I have attended four recitals by Dupré, and at three of them he has played it. For one who can reel off the whole of Bach's organ music from memory we expect the changes rung a bit more than this. English music was represented by Gibbons and Purcell, who wrote before we had pedal boards in this country, and whose organ music for that and other reasons does not show them at their best. When will our brilliant French visitors pay their hosts the compliment of playing some native organ music written a good deal more recently than 1700? The improvisation was on a Parry theme, "O may we once again," from "Blest Pair of Sirens." Dupré took rather a long time to warm up, and was not his resourceful self till he got to work on a capital fugue. He wound up brilliantly.

NEWS FROM THE PROVINCES.

BOURNEMOUTH.

Josef Holbrooke's Violin Concerto in F major was a most interesting item in the Symphony concert on January 19th. The first performance of the finished work, it has just been published under the sub-title, "The Grasshopper." This appropriately describes the first and last movements, which are short and in a lighter vein than most of the composer's work, the scoring being delightfully delicate and the solo instrument always prominent. Another sub-title, "Lyrical," which appeared at the head of the analytical notes, is more suitable for the fine slow movement, in the key of D. The whole work, which occupies about twenty-five minutes, is one of Mr. Holbrooke's happiest inspirations and should prove popular with violinists capable of tackling the difficult but grateful solo part. Miss Evelyn Hunter played admirably, and gave an authoritative reading, as she has studied it with the composer, who was present in the hall, though he declined, as usual, to take his call.

Ravel's "La Valse" was a tough nut to crack with an orchestra of forty-seven, but the result was amazing, the marvellous orchestration and astounding rhythm making their full effect. It startled the old fogeys, and the abruptness of the ending detracts from its charm, but Ravel's characteristic harmonies fit the Straussian tunes in the most surprising way.

Weber's "Euryanthe" Overture and Glazounov's exciting Sixth Symphony, of which Mr. Dan Godfrey secured an especially fine performance, completed one of the most interesting of this season's concerts. G. E.

BRADFORD.

The Free Chamber Concerts, organised by Mr. S. Midgley, and supported by the contributions of a few lovers of music, are a unique feature of Bradford. Two fortnightly concerts of the twelfth season have already taken place, at which local artists have introduced some excellent music, in which there is always a fair proportion of contemporary native works. At the second concert on January 23rd, violin sonatas by Brahms (in G) and Dohnanyi (C sharp minor) were contrasted with an antique by Corelli and a mock antique in Hubert Parry's "Lady Radnor's Suite." Later in the week, on the 27th, the Bohemian String Quartet appeared in Bradford, and played works by Mozart (D Minor, K 421), Borodin in D, and Dvorák in E flat. They were most at home in the modern music, into which they infused great warmth and freedom. The great event in the Bradford season will be, however, the visit of the newly established British National Opera Company, which is to open its career there on February 6th. The programme consists mainly of familiar works, but distinction will be given to the occasion by the production of "Parsifal," which is to be performed twice during the fortnight. "Die Meistersinger" and "The Magic Flute" are also announced in the scheme, and special interest will accrue to the performance of "Carmen" by the appearance of Miss Olga Haley, who is so well known as a consummately artistic concert artist, for the first time on the stage. The financial success of the visit would seem to be already assured, for the booking, I understand, is exceedingly good. As much depends on the future of this company, its proceedings will be watched with great interest. H. T.

BRISTOL.

February will be a fairly full month at Colston Hall with us. On Saturday, February 11th, the Bristol Philharmonic Society, in addition to giving Holst's "Planets" for the first time, specially conducted by the composer, will play Gerrard Williams' "Pot-Pourri," Rimsky-Korsakov's "Capriccio Espagnol," the Siegfried Idyll, and Dvorák's Carnaval Overture; the choir contributing unaccompanied items under Mr. Barter.

Messrs. Duck, Son, & Pinker's fourth subscription concert follows on Wednesday, February 15th, with Suggia, Moiseiwitsch, Flora Woodman, and Harold Williams.

On February 18th the Bristol Choral Society will repeat their fine success of last April, Saint-Saëns's "Samson and Delilah," with Phyllis Lett and John Coates as the chief singers; and afterwards Mendelssohn's "Walpurgis Night," under Mr. George Riseley, will restore the emotional balance.

The last of the Powell International Celebrity Concerts will be given by Messrs. Crichton's, Ltd., on Monday, February 20th. It will be an operatic night with four representative artists, Rosina Buckman, Edna Thornton, Maurice d'Oisly, and Peter Dawson.

Then on Saturday, February 25th, there is another of the magnificent concerts promoted by the Bristol Police, which are a prominent feature of our musical seasons now.

There are now 46 members of the new Bristol Symphony Orchestra, and it has been decided to admit ladies. I echo most emphatically the words of the musical critic of the *Bristol Evening News*, who says it is strongly to be hoped that no petty professional jealousy will creep into the scheme of things. On the other hand, it is also to be hoped that a firm front will be maintained by the Selection Committee against incapacity. No "passengers" are desired. Those who have been invited to join the orchestra and have not yet decided are asked to do so at once, because after that date there will be a competitive audition and a big entrance fee to be negotiated by any newcomer. Mr. Albert Sammons will take part in the first rendering in Bristol of Elgar's Concerto at the Guarantee Fund Concert on April 2nd at Colston Hall, and a varied programme of Mozart, Sibelius, and Scriabin has been arranged.

Avonmouth and Shirehampton Choral Society, Mr. P. Napier Miles' foster-child, gave a concert in Clifton, at which Dr. Vaughan Williams conducted several of his own compositions, "Towards the Unknown Region," "Five Mystical Songs," and "Five Choral Folk-songs." Mr. Gilbert J. Bailey, ably assisted in the solos by Miss Dora Bright, played Liszt and Chopin with marked intelligence. Mr. Napier Miles conducted other choral works, and altogether it was a very profitable evening, musically. B.

COVENTRY.

Mr. Frank Titterton, a young Birmingham tenor whose singing of the Herod music in Rutland Boughton's "Bethlehem," at Birmingham, brought him well-deserved success, gave a vocal recital at St. Mary's Hall on January 19th. He divided his songs into three groups, of which the first comprised old English and Irish airs, the second compositions by Roger Quilter, and the last songs of modern composers. Mr. Titterton's voice has all the qualities of an operatic tenor, being clear and powerful without being in any degree harsh. Most of his singing was marked by a good understanding with a touch of the dramatic in such songs as "Black Roses" (Sibelius).

The Coventry Chamber Music Society had a gratifying attendance for their third concert of the season, which was given on Monday evening. In a mixed programme of vocal and instrumental music Miss Beatrice Hewitt displayed some admirable phrasing and technical brilliance in Beethoven's E major Sonata (Op. 109), but her pianism was somewhat lacking in intellectual force and imaginative rhythm. Associated with Mr. Johan C.

Hock in two sonatas for 'cello and piano—the G major of Bach and the F major of Strauss—a combination was formed which left very little to be desired. Mr. Hock gave every satisfaction with two 'cello solos, the early Italian sonata of Caporale and Max Bruch's "Kol Nidrei." The surprise of the concert was the wonderful improvement in the singing of Miss Eveline Stevenson, a young Birmingham soprano, who has developed a voice of considerable range, rich in tone, with clear and expressive enunciation. Her three groups of songs opened with classical numbers, including Handel's "Care Selve" and Mendelssohn's "Witches' Song of May." The second comprised four 17th century songs, and the third four modern English numbers. In several instances these were models of interpretation and voice management, the singer showing a fine sense of dramatic and pathetic expression. A. P.

LEEDS.

At Leeds the chief recent events have been the visit of M. Dupré, who gave a recital at one of the Choral Union Concerts on January 18th. His improvisation, on a theme suggested by the conductor, Dr. Coward, was masterly—perhaps almost too methodical, if that be not hypercriticism—and he deserves the more credit for his brilliant performances since the organ in the Leeds Town Hall is by no means worthy of a great city; its tone-quality lacks refinement, and its mechanism is, I am told, out of date. The Leeds Bohemian Concerts, which are the chief source of supply of chamber music at Leeds, are in their twenty-third season. A very efficient quartet of Leeds musicians played, on January 25th, at the second concert of the season, string quartets by Mozart (in C, K 465), Dvorák (A flat), and Elgar, and were particularly happy in the last, which they introduced to Leeds some time ago, and have studied carefully. At a popular concert on January 7th there was a "surprise packet" in the form of a young violinist, hitherto unknown here, Minnie Tomchinsky, presumably of Russian origin, who in display pieces like Paganini's Concerto in D and Vieuxtemps's familiar and very effective Ballade and Polonaise, gave evidence of quite exceptional executive facility, together with a strong sense of rhythm that added zest to her performances. According to report, she has been playing music of a more serious type, including the Beethoven Concerto, in Vienna, so her range is not limited. H. T.

LIVERPOOL.

The local branch of the British Music Society justified its existence and usefulness by recently devoting an evening to a recital of compositions by the Liverpool composer Norman Peterkin. His music is well worthy of the compliment, for it is the expression of natural and deep-seated musical feeling which, in its modern and occasionally strange idiom, is fresh and attractive. There is a strong feeling of genuine originality about such pianoforte music as his "Dreamer's Tales" and "Centaurs," whose interest increased upon acquaintance, and his songs have a similarly individual note. Mr. Peterkin's projected work in the larger field of the orchestra is awaited with pleasure. N. A. R.

NEWCASTLE-ON-TYNE.

On January 14th Mr. Arthur Bliss delivered a lecture to the local branch of the British Music Society on "What Modern Music is Aiming At." After reviewing briefly the aims of representative composers of outstanding periods of the past, the lecturer stated that the composers of any given period could be divided into two classes, those who were content to work on lines which had already been laid down by their predecessors, and those who sought for new means of expression. It was with the latter class of present-day composers that he wished to deal.

One of the outstanding tendencies of to-day was towards simplification. The older composers had employed a certain amount of "padding" in the work, but the modern cut out everything he deemed unessential. Another tendency was to make music independent of any literary basis (such as is the case in programme music) and consider it solely as beautiful sound.

The musical examples included a gramophone record of the lecturer's "Rout," and a performance of his Concerto, the latter being repeated by request.

J. B. C.

NOTTINGHAM.

Three items were on the programme of the Chamber Concert given at the University College on January 24th. The playing by Miss Cantelo, Mr. Arthur Catterall, and Mr. Johan Hock of Haydn's Trio No. 3 in C major, with its old-world charm and cheery, gay nature, was delightful. Miss Cantelo and Mr. Catterall played the Kreutzer Sonata of Beethoven, the playing of the Andante movement being particularly captivating, and the Finale went with a fine swing. Brahms' Trio in C, Op. 101, with its broad, majestic chords, and the alternative passages for strings and pianoforte, was given an impassioned reading.

The first part of the programme at the third of the Wilson Peck Subscription Concerts on January 25th was a pianoforte recital by Mr. Harold Samuel (who appeared in the place of Mr. Arthur Rubinstein). His playing of Bach's Chromatic Fantasia and Fugue, and Beethoven's Sonata in D minor, Op. 31, No. 2, was full of charm, revealing a talent for making the music live. The second half of the programme was devoted to compositions by Granville Bantock, who played the accompaniments. Miss Vera Horton (contralto) and Mr. Augustus Milner (baritone) showed much skill and sympathy in the interpretations of Three Songs of Sappho, and the Dramatic Lyrics of Robert Browning. Particular mention must be made of Mr. Milner's singing of "The March," a funereal setting to words by J. C. Squire. C. E. B. D.

WALES.

One of the pioneers of the movement towards the better knowledge and appreciation of instrumental music in Wales is Mr. Percie G. Smith, a keen instrumentalist who works on sound educational lines. When he conducts a symphony he lectures to his audience on the music to be performed. The seeds sown by earnest workers of this stamp are already bearing good fruit, for now we find a small body of enthusiasts known as the Rhondda Harmonic Chamber-music Players. This party played at Ynyshir on January 18th, and the audience applauded Beethoven's E flat major quartet for piano and strings as genuinely as they would have done a Handelian chorus. The party consists of Miss Eunice Davies, L.R.A.M. (piano), Mr. D. James (first violin), Mr. W. L. Howells (violin), Mr. W. Davies (viola), Mr. W. J. Williams ('cello), and Mr. W. H. Rees (bass).

The lack of suitable halls is becoming a serious question. At Cardiff, especially, it is jeopardising the prestige of the metropolis of Wales, and is, I understand, the chief stumbling block to any prospect of reviving the Triennial Festival. Practically the only important music-making of the city has apparently vanished for ever—and now some of the chief remaining events look like following in the train. We cannot blame the enterprising film producers, who are everywhere monopolising the most commodious buildings; but here, whoever may be responsible, the present situation is a grave reflection on a city the size of Cardiff. A glaring object lesson was the concert of the Harmonic Society on January 18th, when Mr. Brodrick Williams, who has done so much good work for choral music, not only had to dispense with an orchestra, but could not even provide stage room for the whole of his chorus. Yet, despite this severe handicap, the performances were meritorious. H. N.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

SURREY MASONIC HALL, *January 17th.*

PLANQUETTE'S "Rip Van Winkle" does not often figure in the programmes of Amateur Operatic Societies and, for this reason, the South London O.S. must be congratulated on presenting this work at the Surrey Masonic Hall on January 17th. The principal stumbling blocks in this opera are the adequate presentation of the central figure, *Rip*, and the difficulties of staging the ghost scene in the Katskills. The first of these presented no dangers to the South Londoners, for in W. J. Bayley they have an admirable and experienced *Rip* who left no stone unturned to achieve success. The ghost scene, however, left much to be desired for, although the scenery gave a good idea of distance, and the appearance and disappearance of the phantoms was well stage managed, the inadequate lighting and solid costumes entirely destroyed the "eerie" effect that should have resulted. The chorus, which seemed full of former principals, worked with zeal and proved themselves well trained in their vocal work. H. A. Hardham, possessed of a good speaking voice, made a thoroughly good and melodramatic *Derrick*, while G. E. King, despite a bad make-up and unsuitable costume, gave a satisfactory performance of the *Burgomaster*. The representations of *Knickerbocker* (J. Aspin) and *Captain Rowley* (Stanley Courtney) would both have been improved by a firmer touch. The *Nick Vedder* of A. F. Macdonald, while not on the traditional lines of the burly innkeeper, was a most creditable performance, all the points being made in a quiet and artistic manner. Patience Neville gave a sympathetic rendering of *Gretchen*, although hardly strong enough vocally, while Beatrice Ward made a fascinating *Katrina*, if on more demure lines than is usual. The small parts, too numerous to detail, were well played, and honourable mention must be made of *Hendrik Hudson* (A. J. Bryant), little *Alice* (Cora Neale), *First Lieutenant* (H. F. Bischoff), *Second Lieutenant* (Eileen Judge), and the *Goblin Steward* (S. Sharpe). The dance of the *Rhine Fay* was charmingly interpreted by Tinnie Lyon, but what was the use of offering the drinking cup to *Rip* after she had drained it to the dregs *twice* during the dance? Leonard C. Venables conducted, with his usual care, an efficient orchestra, while the stage production was smoothly effected under the eye of E. W. Judge.

PARISH HALL, ELTHAM, *January 27th.*

THE tale goes that Alfred Cellier composed the music for a comic opera on the subject of "Nell Gwynne" but, after a disagreement with the management, withdrew and, later on, fitted the score to the libretto of "Dorothy." Whether this be true or not, one fact stands out pre-eminently, and that is the marked superiority of Cellier's work over that of the librettist. The music—like the whole opera—is typically English and is full of tuneful melodies well scored for orchestration.

The Elmott O.S. put up a very good performance of "Dorothy" at the Parish Hall, Eltham, on January 27th, which was more noted for good team work than individual brilliance. The name part was played and sung by Dorothy Webster with unusual vivacity, which added no little to the general success, and she was well supported throughout by Brenda Gregory as *Lydia*. Myrtle Dyer created a good impression as *Phyllis*, while excellent work was contributed by Gladys Ridler, who made much of the humours of *Mrs. Privett*, and Mrs. Weston Driver, who spoke the few lines of *Lady Betty* in a most spirited manner. Among the men the palm must certainly be awarded to Reginald France, who, as *Sherwood*, looked every inch the dashing lover and acted in a most convincing manner, while his vocal work, culminating in "Queen of My Heart," was worthy of the highest praise. As *Wilder*, Arthur Tytherleigh sang with expression and acted carefully, although, at times, he did not seem altogether happy in the part. The broad humours of *Lurcher* scarcely suited the artistic methods of Percy V. Bradshaw, but he succeeded in gaining many hearty laughs, not only for the lines set down in the book, but for many brilliant "gags" and bits of interpolated business. W. H. Driver made a courtly *Squire Bantam*, Roy M. Cartwright a sufficiently nervous *Tom Strutt*, and Arthur W. C. Dascombe a bluff and hearty *John Tuppitt*. The chorus, after a somewhat indifferent start, worked and sang with enthusiasm, and their entries and exits on the miniature stage were well done, reflecting great credit on the hon. producer, W. Brackenbury Berkeley. The dances, arranged by Crissie B. Nevill, were charming, and special mention must be made of the solo dance of Phyllis Courtenay. The orchestra was good, though a little too dependent on the piano, and Frederick W. Courtenay, if occasionally too prominent, proved himself a most efficient conductor.

FORTHCOMING EVENTS.

February 4th.—Mile End O.S., "The Mikado." Northern Polytechnic.

February 8-9th.—T.O.T. O.S., "Tom Jones." King's Hall, W.

February 11-16th.—Hounslow O.S., "The Geisha." Baths Hall, Hounslow.

FROM THE INSTITUTIONS.

TRAINING SCHOOL FOR MUSIC TEACHERS.

Those who would qualify as teachers in any special branch of music need to keep in touch with advanced methods, and to gain a knowledge of the various discoveries and experiences which have led to them. The lectures arranged at this institution this term seem specially designed to assist teachers in this respect. Mr. F. C. Field Hyde, for instance, at the outset of his series on "The Art of Voice Training," on January 28th, drew attention to the fact that the study of treatises, all perhaps excellent in their way, frequently involves the student in a maze of conflicting opinions. In no branch of music is this so noticeable, he said, as in singing, and this being so it was his intention to help his hearers to get at the truth. Teachers of singing must be well equipped in five subjects:—(1) Music itself; (2) Physiology of the voice; (3) Acoustics; (4) Psychology; and (5) Pedagogy. If one was to expect success in training the voice there must be a knowledge of all these subjects, but also personal experience as a singer, an extensive acquaintance with repertoires, besides the qualities of patience and tact. The teacher must have a trained voice himself because three-fourths of his work was psychological. In so far as first principles went, singing was an imitative art, just as language was, but it must cease to be imitative when interpretation came to be considered. Even great teachers who had made wonderful voices had, for want of scientific knowledge, ruined others.

He divided his subject into six broad divisions:—(1) Breathing; (2) Tone placing; (3) Development; (4) Breath control; (5) Flexibility of the voice; (6) Enunciation; concluding his opening remarks with some very helpful references to the different methods of breathing which had been taught, the experiments connected therewith, and some explanatory statements regarding the breathing muscles employed by the body when at rest and in action. H. H. N.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuited to our columns. All correspondents must enclose name and address, not necessarily for publication.]

MUSIC AND THE FILMS.

To the Editor, *Musical News and Herald.*

SIR,—G. S. mentions Wagner's life story as the musically inspired film which aroused his personal interest in film music. I saw this film in the leading cinema in Berlin in 1913. The musical interest was undoubtedly an attraction, and my son and I thought we were fortunate to hear such music at a cinema. It was a revelation to find a cinema-house so sumptuously furnished and brilliantly lighted. Indeed, the lighting was so dazzling as to be extremely painful to the eyes when it was suddenly switched on, and this was done frequently during the evening. We supposed that the audience wished to see each other quite as much as to see the film. The recollection of the evening was painful in another way. The life of Wagner was more crudely exposed than a British audience would like to see, and he became as a man by no means the hero that he was and still is to me as a musician.

No other music than Wagner's would have been suitable, yet his life and his music were a misfit, and the fitness of things is the purpose in view. At the same time, it seemed to me that the lives of musicians ought to be a feature in the film world. The bringing of life and music together is most appropriate, with the exception of certain lives, and one cannot conceive of a more natural way of collaboration between musician and producer than in this coalescence of the man and his music at the same moment. Therefore, to G. S. thanks are due for bringing out this point.

JOHN GRAHAM.

DIRECTORS OF MUSIC IN SECONDARY SCHOOLS.

To the Editor, *Musical News and Herald.*

SIR,—In the report of the annual meeting of the Directors of Music in Secondary Schools, my remarks were rather misleading as stated. What I really said was this:—"I encouraged the boys to love music first of all, and then, when they began to play a bit, I made them sing or hum the piece over and mentally grasp the underlying chords whilst trying to hear the music in their mind, before they tried it at the keyboard." This well represents the ideas which were in my mind at the time.

BERNARD W. FOWLES.

THE COST OF RECITALS.

To the Editor, *Musical News and Herald.*

SIR,—I have just been reading your interesting comment on "'Once-Only' Concerts" in this week's *Musical News.* I am sure you will not mind my saying that I do not quite see why you accept Mr. St. John Wright's figures with reference to the giving of a recital at one of the smaller London halls as costing at least £70. It appears to me that this is a considerable over-statement of what expenditure is necessary. For the past year I have arranged, and at the present time am arranging concerts at Wigmore and Æolian Halls, with a fair amount of advertising, at very much less than Mr. St. John Wright's estimate. And so, to my knowledge, are some of my colleagues.

I feel it is not quite fair to people like myself that misleading figures should appear in widely-read journals, as people would naturally say that if it costs at least £70 to give a concert with not very extensive advertising, to do a concert properly would mean an expenditure of £80 or so. I know it is the wish of several people to discourage indiscriminate recital giving, but it does not seem to me that the right way to do this is to accept erroneous figures such as those given by the writer of the article in the *Daily Mail.*

PHILIP ASHBROOKE.

NOTES AND NEWS.

Bach-lovers will have a particularly delectable feast during the visit of the Newcastle Bach Choir, under their hon. conductor, Dr. W. G. Whittaker, to London at the end of February. Founded in 1915, primarily for the purpose of performing Bach's choral music with vocal and instrumental material approximating to that used in the master's own day, the work of the choir has been extended of late to British music, works by Vaughan Williams, Bantock, Davies, Dale, Balfour Gardiner, Howells, Boughton, and Bainton featuring largely on their programmes.

At the first concert of their visit, which will take place at the Æolian Hall on February 22nd at 8.15, the programme will include the church cantatas No. 3, No. 19, and No. 34, and also the motet in eight parts, "The Spirit also helpeth us," Miss Dorothy Silk, Miss Margaret Champneys, Mr. Steuart Wilson and Mr. Clive Carey being the soloists. The choir will consist of, at most, forty-five voices, and the orchestra will be a chamber one, one desk each of first and second violins, violas, and 'celli, one double bass, one or two flutes, two oboes, three trumpets, and, when wanted, timpani.

The second concert will be at the same hall on February 23rd, at 8.15, while the third is arranged to take place at St. Michael's Church, Cornhill, the following day, at 6 o'clock.

Mr. Dan Godfrey is continuing his splendid work in the cause of English music. In the programmes of the four Symphony concerts arranged for the edification of Bournemouth music-lovers during February, we notice the actual "first performances" of Arthur Somervell's Highland Piano Concerto, and of three works by Lawrence Powell. Then there is the first performance since publication by the Carnegie Trust of Farrar's Suite, "English Pastoral Impressions," and the fifth performance, in Bournemouth, of Vaughan Williams' "London Symphony," and a personal visit of Eugene Goossens to conduct his "Tam-o'-Shanter," and other works. Such enterprise makes us heave a sigh when we think of our London Symphony concert programmes!

The Incorporated Society of Musicians announce a concert to take place on Saturday, the 11th inst., at the Botanical Theatre, University College, Gower Street, at 7 o'clock. The programme has been arranged by the Society of Women Musicians, and will consist of work by members of the Society.

Mr. Godfrey Sceats gave an unconventional recital and lecture to the London Society of Organists at St. Mary's, Vincent Square, on January 14th. He played a batch of Karg-Elert Choral Improvisations, and some of the excellent little pieces from Ropartz's "Au pied de l'Autel." His paper was on the accompaniment of plainsong. The choir of St. Mary's sang unaccompanied works by Tye, Elgar, and the lecturer.

Holst's "Hymn of Jesus" will be performed at Southwark Cathedral on February 11th, at 3.0, by the Cathedral Choir and the London Symphony Orchestra. No tickets are required.

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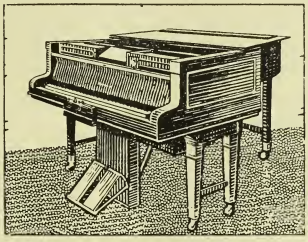

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MUSIC AND THE FILMS.

THE ECTOPLASM OF THE FILM.

By GEORGE CLUTSAM.

PRECISELY what the pictures could or would do without associated music is scarcely a matter of argument. Have you ever sat in a crowded, darkened hall, when, through some inadvertence or carelessness on the part of the music-makers, a film goes flickering part of its amusing, interesting, exciting, or worthless (as the case may be) way through a silence so impressive that it almost becomes articulate?

The dumb creatures on the screen appear to be something less than mere replicas of a busy humanity. They are veritable spooks—soulless, senseless surfeits of a perverted imagination. Could the great Panjandrum Charlie himself move a reasonable intelligence to a smile in a void of silence? Could Tom Mix enthrall us with his cow-boy deeds of nonchalant derring-do? Could Lillian Gish get her emotion over? Could Mary look piquant and fascinating? Could Doug. tackle and conquer a score of enemies? Could Bill Hart—but why go on? Could anything happen at all under the conditions suggested?

As a matter of fact, the cinema has from its inception been absolutely dependent on music for its popularity with the masses. At the first public display—at the Empire Theatre, about 1896—the orchestra was called into assistance, and accompanied subjects, very shakily projected, that were mainly of pictorial interest. A little later on, a year or so, a small house near Marble Arch was fitted up by two theatrical managers (one of whom is still prominently connected with the theatre world) and gave entertainments of about an hour's duration devoted entirely to pictures. Attempts were made to bring dramatic or humorous stories to some sort of realisation, and attracted a considerable public attention and interest. Here, a piano and violin were felt to be necessary as an accompaniment, although there was little attempt at providing music that really fitted. The place is still in existence, and they know better now. The orchestra is small, certainly, but always effective in its work. Development in this direction was speedy if not always intelligent. As the scope of the picture show enlarged, in a way that defied reasonable anticipation, the permanent picture orchestra came into being, and at the present time many of these organisations, especially in the large provincial towns, are unquestionably superior to the orchestras provided by local theatre managers for travelling operatic and musical-piece companies, who frequently have to put up with a musical support that is not merely inadequate, but positively disgraceful! Also nowadays for special productions—super films as they call them—"Symphony" orchestras, with a star conductor, are not infrequently considered an indispensable assistance to the show.

One enterprising manager even offered to give Richard Strauss an opportunity of directing the progress of his picture-music. The composer, in an interview at least—although one is tempted into inquiry into his private thoughts—revealed himself as but a lukewarm appreciator of the films, and did not appear to understand in the slightest what music had to do with the affair. He, of all people! The supreme writer of film music! Imagine "Electra" filmed to fit in with his score! What a hundred-minute thrill! All the details of the harrowing story visualised and the vocal line eliminated!

Something of the sort is a contingency that must not be overlooked in the development of the picture-art. At the moment, it is doubtful if music, as the handmaid of screen-work, has yet properly realised its functions. It is all very well to select, as some capable leaders of orchestras do, when left to their own devices, from the classics, or operatic, or popular music, chunks of material that appear more or less suitable to the subject for illustrative purposes. But when the work selected is *familiar* to a considerable section of the audience, there is certain to be to the intelligent listener a feeling of resentment as to its exact applicability. A section of the C minor symphony—for instance—in conjunction with action taking place in Alaska, of Tchaikovsky's Pathétique with a scene laid in Spain, of the Tristan prelude with a South African story, are obviously examples of how not to do it. All the same, they have been done! In the film "Way Down East"—actually a well considered exposition of suitable picture music—the familiar "In the Gloaming" and "Home Sweet Home" seemed out of place, not that they were the wrong sort of tune, but their very familiarity called up associations that were in no way connected with the picture. The three striking motives—crude if you will—that actually impressed or were felt by the audience—were those associated with the heroine, the villain, and the scandal-monger. The last a quaint constructed insinuating series of brief phrases played by oboe and bassoon with pizzicato accompaniment was obviously appreciated and recognised as it appeared—always in the right place. It would seem that original music, or as original as the essential type of music for the situation could allow, would be the natural accompaniment for any really effective picture—music that would never be linked with some exterior association. Selection is the wrong thing. There would always be someone or some few to whom an incongruity would be immediately perceptible. It would be better for everybody concerned that the music of all pictures of importance should be specially composed, and certainly on the *leit-motiv* principle. Anybody who has followed the position closely will feel compelled to admit the short succinct phrase idea, the padding being a matter of judicious discrimination.

For the average picture, the selector of the music should endeavour to find material that is not only unhackneyed, but that is likely to be an unknown quantity to anybody, even the keenly musical, in the audience.

And what a vast field of really good stuff there is to exploit!

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"Common Praise" in the Church.

The way to improve singing in the congregation is pointed out by Mr. Albert H. Walker in the *Methodist Recorder*. At choir rehearsals, he says, some member of the choir who is a good reader or reciter should read a hymn expressively, and the choirmaster should point out the literary and religious points in the hymn. This is rather remote from the actual services, but here the suggestion is made that there should be a consecration of the gift of singing on the part of members of the congregation who are not members of the choir. That advice is very old and very obvious. More useful would be a ministerial invitation before singing hymns: "Let us sing," in the Prayer Book manner: "Let us pray." The invitation should be varied and persistent and sincere. Mr. Walker's point of view may be compared with that of Dr. A. Herbert Brewer, who says, "We have far too many hymns published of a mediocre kind. Many sweet and sugary tunes are not worth singing, and many of the words are little better." He would limit the ideal book to 250 hymns. With such a limitation, Mr. Walker's reciters would soon learn their task. Dr. Brewer is one of the advocates, who are active just now, for the abolition of part-singing. "Congregational singing," he says, "should always be in unison." He objects to basses that sing two octaves below; but what is meant by unison?

SEASONABLE CHURCH MUSIC.

"THERE is a great tendency amongst musicians of a certain type to smile at church composers, even at those of the madrigal period. It is chiefly because they have not studied the works of that time, and are perhaps not satisfied unless they see music plastered with *sospirando* or *appassionato*, or unless it contains startling effects in modulation. There is, surely, another branch of music more suited to ecclesiastical purposes, which does not depend upon these things, but on the broad, pure, diatonic harmonies which give a grand and noble effect, analogous to that produced by the massive Norman pillars of the cathedral itself." "It is a great pity that a percentage, at any rate, from the rich store of English Cathedral music, unsurpassed in any other country, should not be sung and made familiar in our churches. There are uninteresting anthems and services in the 'good old English school,' as in every other school, but there are also gems which are entirely overlooked."

These quotations from Dr. H. W. Richards' new book on "Church Choir Training" (Joseph Williams, Ltd.) set me thinking about the perversity of the times whenever Church affairs are spoken about. Even amongst serious Church musicians strife and cynicism are rampant. Some of them are so far advanced in years that they ought to have some feeling of reverence left for the great Cathedral composers of the days of England's musical greatness. And they might have a good word for the men who found Cathedral services reduced to ruins, men who worked like Trojans in reconstructing their choirs and in writing new music. But, no! It is the fashion to ridicule Goss, Stainer, Barnby, and Co. Dr. Richards does nothing of this sort, though he warns us against sentimental and "sugary" compositions, while regretting also that there are a few churches which indulge in very florid music, such as relegates the words to a second place, the ornamental accompaniments standing out as the principal feature. "This kind of music makes one think sometimes whether another Palestrina and another Council of Trent are not necessary!"

If we are to reject the standard anthems of the type of Byrd, Boyce, Gibbons, Greene, Purcell, Tallis, Tye, and their period; if we are to ignore the great church work of S. S. Wesley, Thomas Attwood, and their followers; if we are to sneer at Goss, Stainer, Elvey, and Co.—where must we turn? Some of the remedies proposed are Gregorians, German chorales, unison singing throughout the service. Or, on the one hand, a "noble" and severe style, like that of the tune "St. Ann," is advocated, while another school sing the praises of the "jolly," rhythmical, undulatory folk-songs, many of which are being introduced into hymn-books. There are others who say, "A plague on both these houses! Let us have some new music by living composers who understand the needs of the times in which we live." There is no lack of ability in our young composers, and they are turning out large quantities of "that's the stuff to give 'em."

Here comes in the difficulty which besets the practical worker. The clergy, backed by some churchwardens or church patrons, insist on respect being paid chiefly to the seasons of the Church. Lent is at hand, and Advent we have left behind. Before very long, we shall have to look out for

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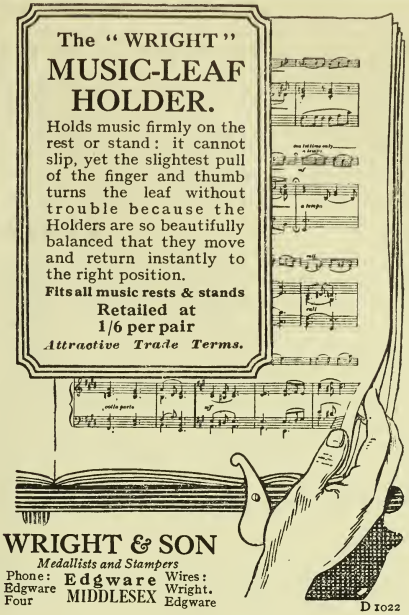
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new Harvest music. The best periods of choir practices are cribbed, cabined, and confined by the requirements of the Church's seasons. What sort of prospect is immediately before us? Is Stainer's " Crucifixion " again to be our Lenten penance? If so, our choirmen may join in the revolt against the Victorians. For a change (?), we may turn to the Passion music in the " Messiah." Why should our choirs spend weeks or months in contemplation of the death chamber? Christ, when he was crucified, dead, and buried, rose again the third day. After six weeks of Lent, the choir-boy is quite willing to " sing a song of praise." It would be better to start earlier preparation for the celebration of the " third day," if the Churches are to draw all men unto them. " The Lord loveth a *cheerful* giver." Give cheerful music! Make a great deal of Easter, and sing Hallelujah on Easter Day *and afterwards*.

RE-ORGANISE!

THE advice—" Organise, organise! "—which was tendered to musicians by Mr. Edwin Evans has induced Mr. J. Raymond Tobin, Mus.Bac., to send particulars of an attempt made in that direction by the Union of Music Teachers. Their effort was made in March, 1920. An inquiry into teachers' fees, and the length and number of lessons per term, brought forward a good deal of useful information. The membership, however, was too limited, and those who joined were already members of existing organisations. The Union had to be disbanded. If teachers were unwilling to unite in securing increased fees and in establishing a minimum fee when the cost of living was on the increase, there is less likelihood of an equal advantage being gained on a falling market, but the need for action is more urgent than ever. It is a sad indication of the apathy of the musical profession that such a useful bit of work should have come to naught. The matter ought not to be allowed to rest because a local effort failed. The uplift now depends upon existing organisations, and they are numerous enough.

The fact is that the discussions which have been taking place in Liverpool within the last two years are almost the same as I remember reading in the local Press as a resident there in the early eighties. The whole country endorsed local views (proverb: " What Lancashire thinks to-day," etc.), with the result that the National Society of Professional Musicians was formed. This body, which we know as the I.S.M., now makes legal and professional advice a strong feature of its work. I think it might go further and appoint special committees in every section to follow up the material safeguards started with such public spirit by Mr. Raymond Tobin and his committee. Artists are " puir bodies " in business affairs. Working men can give them points. A splendid example of this, and a good story in itself, may be read in the *Pan* magazine for January, entitled, " The Big, Strong Man." It might have been written on purpose to point a moral for the Union of Music Teachers.

The promoters of the defunct Union, on looking back, can see that their aims were too material and too limited. Art has higher aims. Societies which foster them do exist. Possibly some of them will have to become materialistic when they find that music-teachers are without means to continue their subscriptions. The Liverpool Committee collected some facts which revealed great diversity in teachers' practice. A lesson might cost anything from one to twenty-five shillings per hour. A term consisted of ten, eleven, twelve, or thirteen lessons, and the length of lesson varied from twenty minutes to one hour. Great loss of income might result from such want of consideration. In the case of two teachers, whose fees were only a guinea per term and who worked forty hours a week for forty weeks a year, the earning capacity of A was £200 a year more than that of B, simply because B gave twelve lessons of an hour, while A gave ten lessons of half an hour. The committee suggested a move towards a term of ten lessons of forty minutes' duration.

On the question of what is a fair minimum fee, the committee found a safe basis in an average of £1 11s. 6d. per term. Forty per cent. of the Union members were teaching at a minimum fee of a guinea or less. Between these fees of one guinea and 1½ guineas, the recipients numbered 22½ per cent. At a minimum of two guineas, 12½ per cent. were teaching, leaving 25 per cent. who secured a minimum of 2½ guineas or over. It was felt that the lower the fee the greater should be the increase. Fees below 1⅓ guineas should be doubled. Fees between 1½ and 3 guineas should be increased by one-third, and higher fees by one-fourth. These figures refer to the period when pre-war fees were being raised. It is obvious that changes in the times call for changes in the scale of fees. Finally, the need of the times is to *organise*.

COMPETITION WORLD.

SINCE the last list of festivals for 1922 was notified in these columns, the following syllabuses have been received. Where open classes are held the fact is stated, otherwise the festivals are of local interest. Syllabuses may be had from the addresses given. I have now compiled a list of about 200 competitive festivals. In many cases the syllabuses have not been forwarded or the dates are not known, and thus the

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festivals do not have the advantage of a notice here.

Manx music festival is practically restricted to residents, as a visiting mixed choir would have to prepare a cantata and attend a rehearsal and concert. For the thirty-first year the competitions will be held at the Palace, Douglas, on April 24th to 27th. The school choirs combine in performing a cantata. Mr. W. A. Craine, North Cliffe, Douglas.

North Northamptonshire competitions will be held in the Great Hall, Oundle School, April 28th and 29th. For local towns and villages. Music provided gratis, except in solo classes, and grants are made to choirs. The Lady Lilford, Barnwell, Peterborough.

North Nottinghamshire competition occupy the Town Hall, Retford, on May 2nd and 3rd. Grants are given instead of money prizes. Area unrestricted. Mrs. Herbert Peake, The Hall, Bawtry.

Eskdale Tournament of Song is fixed for May 2nd, 3rd and 4th, at Whitby. Local competitions. Misses C. and M. Yeoman, Woodlands, Sleights, S.O.

Dorset Choral Association will hold their final competitions at Weymouth on May 3rd and 4th. Local competitions will take place in each district in March. Miss F. Kindersley, Clyffe, Dorchester.

Surrey Musical Competition is to be held at Guildford, May 8th to 10th. Local competitions in forty classes, school choirs, adult choirs, and solos. Miss Christian Egerton, St. George's Hill, Byfleet, Weybridge.

Morecambe will celebrate its 26th festival on May 11th, 12th, and 13th, closing with open classes for choirs. The school choir classes combine in performing "The Luck of Eden Hall." Mr. W. C. Fawcett, 25, Victoria Street, Morecambe.

Glasgow will festivalise for ten days in St. Andrew's Hall, beginning May 3rd. The instrumental section shows the most marked extension. The programme includes 65 classes in vocal music, 20 instrumental, and 13 elocution. Only certificates are given as prizes, except in the trophy classes, mainly choral. Mr. D. Glen Mackemmie, 168, Hope Street, Glasgow.

The Midland Competition Festival Society, Limited, announce 111 classes to be heard between May 6th and 9th in the Town Hall, Midland Institute, and Queen's College, Birmingham. String orchestras and school choirs are added to, and championship choirs from other festivals are reintroduced, these, and all other classes, being offered certificates or trophies. Free Church choirs will hold a united service in conjunction with the festival. Birmingham is fortunate in having an Education Committee which co-operates actively in the school competitions. Messrs. George J. Bowker and F. W. Stevens, Queen's College, Birmingham.

The Edinburgh Festival Association will use the Usher and Synod Halls from May 20th to 27th. The classes number 105, nearly all being open. Elocution, singing in Gaelic, unaccompanied folk-song, junior chamber music, and string orchestras are added to. Mr. David Latto, 27, George Street, Edinburgh.

Cornwall music competition this year will be held at Falmouth on May 16th, 17th, and 18th. The choral classes are expanded and vocal solos are new sections. All Cornwall is invited. Three days will now be occupied. Certificates and trophies are given, and new school choirs will have the preference in the award of grants for expenses. Lady Mary Trefusis, Trefusis, Falmouth.

Cleethorpes Musical Festival is fixed for June 28th to 30th and July 1st, and the arrangements are on an extended scale. Mr. Sydney G. Dilnot, Council Offices, Cleethorpes.

Dungannon Musical Festival Association propose to hold their first festival on May 5th and 6th, and the syllabus is in preparation. The hon. secretary is Mrs. D. Brown, Donaghmore, Co. Tyrone.

The Feis Ceoil will be held in Dublin, May 8th to 13th. It is the Irish National Festival. Last year there were 658 entries, and yielded £58 profit, and the assets are £786. For this, the twenty-sixth year, a new class is open to former medallists in solo-singing, and the Gervase Elwes Memorial Cup is offered. Mr. C. W. Wilson, 37, Molesworth Street, Dublin.

Signs are not wanting that preparations for this year's National Eisteddfod at Ammanford in August are well advanced. The musical section gives promise of some outstanding features. A choir of five hundred voices has been formed, and the first combined rehearsal has just been held. J. G.

MINIATURES.

MUCH has been written about Ieuan Gwyllt and Tanymarian lately, and these Welsh composers are in danger of being neglected when the centenary celebrations, due this year, are done with. The National Council of Music has decided to perpetuate their memory by founding a University scholarship in the name of each. An appeal for funds for this purpose is about to be made.

An example has been set by the Bucks County Education Committee in the way of providing village concerts. Through the Village and Country Town Concert Fund, twenty concerts were given at a cost of £9 for the artists' fees, and small local expenses in addition. It was stipulated that hospitality must be offered for five of the artists, and a minimum of £5 had to be raised by a local organiser. Village audiences proved to be more enthusiastic than town audiences. A sample programme shows that a good deal of very worthy music was presented, consisting of soprano and baritone songs and duets, piano, violin, and 'cello solos, and recitations.

The North-West London section of the National Union of Teachers will move a resolution at the Annual Conference: "That this Conference is alarmed at the rapid and widespread decrease in the ability to sing music at sight, and calls upon the Board of Education to cease its practice of belittling and depreciating the popular English method of learning to sing, viz., the tonic sol-fa method, a method that has proved so astonishingly successful in producing sight-readers."

Reviewing the results of the conference in which fifty-two educational associations took part in London during January, a correspondent of *The Times* finds that "music is at last coming into its own. Music is increasingly viewed as a language to be learnt, and therefore to be well learnt, not degraded into a patois of of vulgar tunes with worse words. With this new regard the status of the music teacher becomes an important question."

In the *Manchester Guardian* J. J. D. writes: "The most successful academic year my pupils had was the year they performed Palestrina's 'Missa Papæ Marcelli,' Vittoria's 'Requiem,' and the Holy Week 'Responseria.' Those boys were all taught on the sol-fa system. The rendering of these works by boys of an ordinary secondary school in a manner that won glowing tributes from the special correspondents of leading musical journals is the highest tribute I can pay to the sol-fa system."

The story that Sol-fa had come from the devil was grossly exaggerated when we quoted it from a Wrexham paper. The reporter should have said that Prof. Walford Davies is a believer in the use of the Tonic Sol-fa notation in combination with the Staff. "He had collected a number of little tunes made by children and

MISCELLANEOUS—continued.

Various.

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expressed by them in Tonic Sol-fa. That, he said, was heaven. The treadmill of the modulator, like the treadmill of five-finger exercises was—not heaven."

The Training School for Music Teachers at 73, High Street, Marylebone, have just commenced new courses in all subjects. Teaching under supervision is a new feature for teachers when they wish to specialise in a particular subject, and time will still be left to attend the lectures in more general though necessary subjects. Pianoforte and class singing are the popular courses, and there are classes also in the teaching of solo singing, violin (class or solo), violoncello, aural culture, and musical appreciation. A monthly week-end course is available for those visiting London. J. G.

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

GRAND AND UPRIGHT.

Will you kindly tell me what advantage a grand piano has over an upright? Someone told me it had none, but one suggested that the strings (being longer in a grand) would alter the tone.—ANXIOUS.

For ourselves, we should say that the so-called grand was the real instrument, and that the upright was an effective compromise brought originally into existence by considerations of space.

L.R.A.M. TESTS.

(1) *What would be the slowest speed permissible for scales for L.R.A.M. examinations, especially double-thirds?* (2) *Kindly give titles, etc., of several well-known pieces of the same degree of difficulty as the sight-reading test piece for the same examination.* (3) *Must the pieces for this examination be played without any slips or slight errors?*—G. J. S.

(1) We can suggest no particular speed. All exercises of the kind must be played as quickly as the powers of the student permit. The one thing to aim at is muscular freedom, out of which spring good tone and style. To attempt a rapid scale without such freedom is to court failure. To play one too slowly prevents the examiner from ascertaining the quality of the agility-touch. (2) You cannot do better than examine the list of books given on page 28 (from No. 101 upwards) of "Centre Points in Pianoforte-Study," by Ernest Fowles (Curwen and Sons, 4s.). (3) It is evident that this ought to be the case. But is this not rather low ground to take? The performance should be an act of interpretation. If it be this, slight slips due to nervousness or other patent cause do not count. Remember that a rendering may be note perfect and that yet, notwithstanding, the candidate may fail!

VIOLIN EXAMINATIONS.

(1) *Would you kindly give me an idea of the time for studies and pieces in the School Examinations for Violin, Primary Division, List A, and Higher Division, List B?* (2) *Does a stroke like a hyphen or dash written over or under a note indicate special accent?*—F. M.

(1) Primary Division, List A: Buck, Romance in A minor, crotchet=112. Wessely, Study in C, crotchet=96. Higher Division, List B: Handel, Adagio in B minor, crotchet=56. Hebridean Melody (Buck), crotchet=60. Dont, Exercise in C, crotchet=72. Dont, Exercise in G, crotchet=72. (2) It indicates that the note should be played in a broad way, the bow clinging to the string.

CINEMA ENGAGEMENT.

I have been a pianist for two years at a Cinema, generally with violinist and 'cellist, fitting music to pictures quite satisfactorily. I am anxious to continue this work, making a study of it with a larger and better orchestra. Can you advise me with whom to communicate?—L. C.

Your better way would be to get in touch with Miss May Walters, of Macclesfield Street, Shaftesbury Avenue, W. This lady is in touch with many Cinemas, and books people who are well up in the Cinema music business. You have had good experience, and should have no difficulty in finding a good engagement.

A KNOTTY TIE.

I send "Automne" by Chaminade. On page 3, where the fresh part begins on 2nd line of that page, is the demi-semiquaver tied in each group?—R. S. H.

It is strange that this question should continually be asked. Does not a tie imply that the first of the note-values concerned should immediately precede the second? If you have a break between two values, it is obvious that there can be no tie. This is the case here. A note comes between the two notes in dispute; moreover, the first does not occupy the space immediately before the second. The curved line is merely a phrase-mark.

CINEMA MUSIC.

Kindly name some classical Cinema music for the pianoforte, also the publisher.—K. S. M.

The Tavan editions of Standard Works are especially arranged for Cinema work, and are published by Ricordi of Regent Street, W. Messrs. Keith Prowse, of Bond Street, also publish much good Cinema music. The Comprehensive series published by Hammond of Vigo Street, W., contain most suitable classical numbers. You might try Book I., for all of the numbers are most useful.

ANSWERS IN BRIEF.

E. M. C.—Notes on the Associated Board Examination Studies and Pieces for 1922 appeared in our issues as follows:—Lower Division, November 12th; Intermediate, November 19th; Advanced Grade, November 26th.

S. W.—It is an improvement to beat twice in the measure in conducting the folk-song "The Keeper," but, better still, don't conduct it. Inflexibility of rhythm killed this piece recently in a boys' solo-singing competition.

S. M. T.—The label inside your violin indicates the model on which it was made, and must not be considered as a certificate of the original maker. Experts will tell you this if you take the instrument and pay their fee.

M. S. C. C.—A useful book on the treatment of words chorally is Venables' "Choral Drill Exercises" (1s.), for the singer's use, and another for the conductor to study is Dunstan's "Voice Production Exercises" (2s. 6d.). "The Singer's Guide" (2s.) settles many difficulties as they arise. The publishers are Curwens.

Musical News and Herald

Edited by Edwin Evans

Committee:

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Granville Bantock — Ursula Greville

Percy C. Buck — P. G. Konody

Cecil FitzGerald — R. R. Terry

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A Task for a Despot.

By THE EDITOR.

IT does not often happen that the article on this page treats of the same subject for two weeks in succession, but the operatic resuscitation at Bradford is still the topic of the hour, and has brought many questions connected with opera into the foreground. In three short paragraphs the *Pall Mall Gazette*, on its editorial page, raises several of these questions. It asks whether it is really possible to produce grand opera grandly at a profit. It makes comparisons with the ballet, to the latter's advantage, and declares the solution of the problem to rest upon the presence of an inspired despot. To readers of *Musical News and Herald* this line of thought will not be new, though in stating it in these pages I have not taken the somewhat despondent view that one reads between the lines of the *Pall Mall Gazette*. I do not readily admit impossibilities. The problem of giving grand opera grandly on an economic basis is no more insoluble than other problems of human endeavour, and a despot usually arises when he is most wanted, except in politics. Whether, on his arising, he turns out to be inspired, is of course on the knees of the gods, but even an uninspired despot is better than none. If we cannot find among ourselves an operatic Diaghileff we must look for an Augustus Harris. Meanwhile, the British National Opera Company, being a co-operative community, will naturally tend to round-table government. Is that a permanent disadvantage? That is a matter of opinion, but it is at least a plausible hypothesis that round-table government offers better opportunities for natural selection and the survival of the fittest than an enterprise, the reins of which must perforce remain in the hands of its originator. It takes a republic to produce a Napoleon. In a monarchy the Corsican would have presided at the War Office and had his estimates tampered with year by year. So, to my mind, the community basis of the British National Opera encourages rather than precludes the emergence of the despot postulated by the *Pall Mall Gazette*. Though we cannot yet see him, he may already be sitting at that round-table.

The task before him is a formidable one. We have stated it in these pages more than once, and our contemporary condenses it in the phrase, "he will see the possibilities of opera as spectacle and drama as well as music." It looks simple, does it not? We shall be told that everybody knows that much. But even to-day there are many who do not realise what it means. Whatever may be urged concerning the taste of the kind of entertainment that is offered us in the theatres of to-day, there can be no question that the technique of theatrical art has made colossal strides since the majority of the operas in the current repertoire were originally produced. But each one is incrusted with the barnacles of stage tradition, and in the operatic world that man is regarded as the best stage-manager who has this tradition at his fingers' ends—in short, he who knows how everything has always been done. Now that method of presentation will satisfy the existing patrons of opera, because, having seen these productions again and again, they also have this traditional point of view, and they might even strongly and bitterly resent any marked departure from it. The interaction of these two factors necessarily tends to harden and standardise the routine. Lest any reader should suppose that this country is an exceptional sufferer, I hasten to point out that wherever opera has been officialised, matters are considerably worse. There is, for instance, a delightful story, barely a year old, that reaches me from Paris, concerning a singer who possessed a beautiful and authentic

Indian necklace which she proposed to wear as *Lakmé*. Just as she was ready to go on, she was stopped by the *régisseur* and informed that on that stage *Lakmé* had always been played in pearls. There was no appeal. The pearls were much less effective, but they had to be worn because it always had been so. That is the spirit of operatic routine, if it has one.

The first task of a despot would be to throw all these conventions on the scrapheap, excepting only those which he found serviceable in the modern sense. But consider the obstacles. Even in a short opera season there may be from a dozen to twenty works performed. No one man could accept the task of re-staging so many productions in the time at his disposal. It would have to be done seriatim. One opera at a time would have to be taken in hand, in all probability by somebody approaching it with an independent mind, unhampered with traditional incrustations, that is to say, somebody from outside. Human nature being what it is, the entrance of this outsider, with his heretical orders and his special demands upon the staff, would be the signal for the traditionalists, on whom the production of the remaining operas was still dependent, to go on strike against the intruder. The strike might be active or passive. It might take the form of walking out of the theatre, or of a perfunctory performance of the duties involved, but the result would be the same. One opera brought up to date would, under present conditions, threaten to wreck the whole organisation.

Yet it has to be done. Those established patrons of opera must necessarily dwindle as the years pass by, and the future depends upon a new audience largely recruited from the general public. Meanwhile the general public has learned to expect something more from a stage production than the operatic tradition can give to it. It demands a drama, not a puppet-show or a waxwork exhibition. It is no longer content with pseudo-realistic scenery in a convention that gives no pleasure to the eye. It has become critical of costume. It loves good singing, but when it wants that alone, it goes to a concert for it. In the theatre its demands are different, and in the whole operatic repertoire, as produced on traditional lines, there is very little that meets this demand. Take the case of "Carmen." I have not yet been to Bradford, but I have memories of a long chain of productions. The music is as fresh as if the score had been completed yesterday. It is full of life, and the audience loves it. The story is a good one. But the staging and the action are weighted down by a number of antiquated conventions which nobody appears to have the courage to condemn. Those terrible stage-Spaniards were all very well before the days of Cook's excursions, and of the constant stream of Spanish art flowing into the entertainment world. Then the public did not know any better. Its operatic geography was weak. But to-day, it will not accept that absurd stage picture, any more than it will accept the kind of translation that has done duty for "Carmen" in the past. If a despot should arise, he could win his spurs on this stalking-horse of the repertoire. He could engage a good author to give him, not a new translation, but a new libretto following the lines of the story rather than those of the original text, the machinery of which is inclined to creak at the joints. He could get a modern theatrical artist to stage it, and he could engage a modern producer, new to opera, putting him on his honour not to allow anybody to tell him how "Carmen" has always been done. Then we might have a living work of art. And it could be done at a profit. I believe it could be made the theatrical event of its year. Without a doubt its first run would be an operatic record, and as a perennial it would acquire a new lease of life.

This brings us back to the question whether it is really possible to produce grand opera grandly at a profit. The answer is, on the old lines, emphatically no. Even before the war it was not possible, and with the enormous increase both of establishment charges and of running expenses, it is even less possible to-day. Nowhere in the world is grand opera being produced grandly without there being a deficit covered by subsidies, whether from official bodies or from private munificence. Even where these are furnished, there are very few stages on which it is being produced grandly. The reason is obvious. The number of performances which is habitually required to recover the cost of production of a spectacular modern stage work is seldom attained by any opera, however popular. Moreover, the performances are spread over a term of years, so that on each operatic production, presented in the grand manner, there is a dead balance which, somehow or other, has to be financed, for there is no operatic undertaking sufficiently prosperous to maintain a sinking-fund out of profits. Opera on the lavish and sumptuous scale in which it originated, and which, artistically, it demands to-day, is a luxury beyond our means, unless the number of performances can be multiplied sufficiently to spread the cost of production over a much wider area. That may be possible in the case of individual operas such as "Carmen," but it could not be achieved with a varied repertoire. Meanwhile the current method is to get as near to the grand manner as is feasible in the circumstances, with the result that even in the very best of the Beecham productions, perhaps with the solitary exception of "The Marriage of Figaro," there was always some glaring imperfection arising from the effort to achieve a com-

promise with an unattainable ideal. It might be in the scenery or in the costumes, or in the acting, or the lighting, or any one of a dozen details, but there was always something to disturb the fastidious eye or ear, the reason being that neither the time nor the material factors were sufficient to meet so vast a problem as the adequate production of opera in the grand manner. But if opera were modernised in the method of its production, I am inclined to believe that the requisite theatrical illusion could be created at less cost, and, except in its initiation, at less effort. There are several ways of creating theatrical illusion. The lavish and sumptuous way is one of them, and, so long as the traditional methods prevail, success must necessarily depend on the degree in which a production approaches to it. But if an opera were treated as if it had never been staged before, and was a drama or a comedy ready for production to-day, it could be presented convincingly without the support of such methods. Of course the older operatic patrons would raise the cry of blasphemy. Against that, thousands of potential recruits who are at present repelled by the operatic routine might become reconciled and swell the present audience beyond the hopes of the most ardent enthusiasts.

COMMENTS OF THE WEEK.

The Joseph Parry Feud.

Mr. Cyril Jenkins was not unprepared for what happened when he attacked the feet of clay of the Welsh idol, Dr. Joseph Parry. He received an avalanche of brickbats from resentful patriots. He let them have their say, and has now pointed out that the arguments of his adversaries have proved mutually destructive. Some persisted in asserting the belief that Parry was a great composer, whilst others advanced mitigating circumstances to explain why he was not. As Mr. Jenkins says, "the whole point at issue is whether Parry was a great, or even a passably good composer, judged by the normal standard of European music." To this question local patriotism answers affirmatively, but this will not help much to urge his claims upon non-Welsh musicians. The effect of Mr. Jenkins's bombshell has been to awaken criticism. Even the zealots are compelled to examine the subject more closely, and that means that the whole question, once launched on this course, will adjust itself automatically with the passage of time. But the incident is too suggestive to be allowed to pass without a comment upon its wider application. It would be invidious to introduce the name of any living composer into the discussion, but among the composers whose names are prominent in English musical life, there are some who would remain so if judged by that normal standard of European music, and there are others who would not. We do not readily submit to Continental criticism, especially since we have raised our own standard; but we are sometimes threatened with the opposite danger of treating it too lightly. If the Continent rejects one of our composers after ample opportunities of testing him, it is not enough to say, so much the worse for the Continent. It is necessary to examine closely the basis on which the adverse judgment rests. There have been instances in which we were content to abuse the judge, and that has also been Mr. Jenkins's experience in Wales.

Dr. Strauss's Home-coming.

On his return to Vienna we hear that Dr. Strauss made no secret of his relatively lukewarm reception in London, as compared with that which greeted him in the United States. We admire him for his sincerity. Of course, it was only to be expected that he should attribute it to anti-German feeling in London, and to some extent he may perhaps be right, but we believe that this was only one factor, and by no means a very powerful one. The gradual change that is taking place in musical taste had much more influence. From a private source we learn that he attached some importance to this journal's comment upon his concert, in which the writer remarked that having in years gone by protested against the over-valuing of Strauss's work, he might presently find himself in the position of having to protest once more against its being under-valued. He was unquestionably the biggest figure that the German tradition produced in its decline, and his best achievements are not diminished by the circumstance that history has slipped past him.

To the Pure . . .

During a recent performance of "The Beggar's Opera" at Hammersmith, a member of the orchestra overheard a remark made in the front row of the stalls: "Well! the music is an antiseptic for the words." It might furnish the text for many a discourse. One might, for instance, moralise upon the transition from the classic stage, when the music was commonly more chaste than the words, to the romantic, when Wagner the poet, was much more reticent than Wagner the musician, in penning the second act of "Tristan." One could base upon it a

plea for the unbowdlerised publication of folk-song, the melodies being an atonement for rustic outspokenness. In fact it opens a long vista of potentialities. Possibly someone, more than usually defiant of public opinion, might even collect those ribald marching-songs which caused commanding officers, during the war, to give the order to cease singing when passing through a respectable village. It is not that the music was an antiseptic. In the majority of cases it was not. But some of those songs, having their origin in a crude animalism, derived from it a robustness of expression and of rhythm that was not without quality. One would not wish to have them in general circulation, or to give them the publicity of "The Beggar's Opera." But an anthropological museum of war curiosities would be much the poorer without them.

The Sunday League.

For several weeks past readers of the two leading Sunday newspapers have been regaled with comment upon our views. We are not quite sure what is expected of us. We are sometimes blamed for writing too copiously about modern music, and sometimes for not writing about it when we ought. We are told that our opinions are all wrong, or, alternatively, as the lawyers would say, that the other side has cherished them all along, but we are not given a reasonable explanation of its former reticence concerning them. We are assured that we have picked up our theory of æsthetics somewhere "in foreign parts," and this by a writer whose own views upon music originated in Germany, whether he picked them up there or not. All this is confusing the issues. The gist of the matter is that, if people wish to read about music, they should read *Musical News and Herald*, but if they are eccentric enough to desire to read about our insignificant selves, they had better read the Sunday papers. One feature in this wastage of good paper is rather amusing. In every debate it is a common device to say, yourself, something which, if you did not forestall him, your adversary would say of you. There is no name for this device, but we will call it a boomerang. Here is one.

A Boomerang.

"A few simple people want to persuade themselves that they are not as other men are . . . In order to show up their own perfect whiteness they have, of course, to put an extra coat or two of black on those who do not see eye to eye with them. So thickly do they coat us with the by-products of their own absurdity that we do not recognise ourselves. We have continually to be protesting that we are, in ourselves, really not a bit like the picture they draw of us. It really does not follow that because we do not agree with them on a particular point of doctrine we must of necessity hold all the nonsensical opinions they attribute to us."

The Departed Minstrel.

We cannot sincerely concur in the extravagant eulogies of the late J. W. Tate's musical abilities that appeared in several obituary notices, but that in no wise prevents us from sharing the regret of the multitudes whom he entertained so successfully. Unlike so many who have invaded the sphere of music with which he is associated, he possessed the technical equipment for his task, and in his early days had acquired experience as a church organist and also with the Carl Rosa Opera Company. It is perhaps necessary to lay stress on this, now that the prevailing custom is for a "ghost" to supply all the musicianship required. But though a prolific composer of light music, he never challenged the supremacy of the masters of the genre, except perhaps by the popularity of an individual song, such as "Over the Garden Wall." But, on that stage which purports to amuse us, but seldom does so in reality, he was a genially amusing figure, of infectious good spirits, and as laughter is a precious thing, he has left many of us in his debt.

A Prolific Composer.

We did not see the poster ourselves, but we are assured on excellent authority that it invited the good people of Putney to come and hear the composer conduct a selection of his own works. They were to make their own choice, among a handful of popular favourites and two thousand other songs. Think of it, all you lazy song-writers whose total output does not exceed a paltry couple of hundred! Two thousand songs means a song a day for nearly six years. It means waking up every morning with an entirely new and original idea in your aura, whatever you may have had for supper the night before. And yet there are people who declare that indolence and lack of enterprise are sapping the vitality of the country. There is hope for England yet.

Moriz Rosenthal, who had such a success in London in the autumn season, has been having similar successes in Paris. At the second of his series of historical piano recitals given at the Paris Conservatoire, the Historical Society of the Institution presented him with a medal bearing his name and a crown of laurels. President Millerand was also present at the recital, and complimented the great pianist.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be D'Alvarez.

No. 5. Eugene Goossens.

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MUSIC OF THE PIANOFORTE.

By ERNEST FOWLES.

THE literature of the pianoforte is inexhaustible. A musician lingers yearningly over the part of his library consecrated to the music of that most comprehensive of instruments. It is the part always accessible to him when mind and soul are at one in the desire to make music. Hence, it is not remarkable that almost every composer of note should have tried his hand at this most general and confessedly most useful phase of composition. We can imagine the delight of those far-off composers to whom the earliest forms of the keyboard were first presented. Here was an instrument which could give the whole, a medium with a compass sufficiently extensive to cover the gamut of the newly awakened world of instrumental sound. To them, it must have been of small moment that the tone of their early instruments, the precursors of the pianoforte, was incapable of that subtlety, that sonority and continuousness, which was presently to distinguish their descendant. While the instrument was in the making the human element at least remained constant. The musician of some centuries back was as keenly alive to the reproduction of his sensations in art-shape as his compeer of to-day; and we can easily imagine that when the instrument failed to respond to all that was in his mind, he found a compensation in the fact that he held within himself the key to ultimate understanding. What matter if the superb ductility of tone of the modern pianoforte were impracticable to the tenuous timbre of his own instrument? What matter if the expression of strenuous climax were but a dim potential? While his art was necessarily subordinated to the atmosphere of music prevailing in his day, and, to some extent, to the limitations of his instrument, these things were at least in his thoughts; and the fact affords the only, though an altogether sufficient, justification, for the performance of works written for the forerunners of the pianoforte upon the modern forms of that instrument.

It is a great delight to come into living contact with the early writers of keyboard music. They are stimulating and often inspiring. Should it not be an inspiration to Englishmen to reflect that a real historical survey of music of this kind entails a beginning with composers of their own race? As a boy, I remember attending Anton Rubinstein's historical recitals at the old St. James's Hall. His first programme brought before us the works of the early English harpsichordists, names ever to be held in remembrance by musicians, whatever their predilections, whatever their land.

It is not a far cry to Domenico Scarlatti. Here is keyboard music which comes to you like a draught of an old and rare wine. You hold it up to the light. It gleams! It sparkles! Your host tells you that it is so many years old. You do not toss it off and speak about the weather. You drink it with reverence. We hear little of this master's music nowadays. Is it too much to expect that one of our public players will give us a Scarlatti recital? At a recent meeting of the Music Teachers' Association, Stewart Macpherson delighted us with a handful of the sonatas. I know a player who could give us much in this direction if he would—to wit, Leonard Borwick. Will he? I recall some Scarlatti playing of his in earlier days with memories of pure enjoyment.

It is hardly possible here to do the most elementary justice to the work of the great Sebastian. Yet no writer did more than he to indicate the glory which lay within the opening shrine of keyboard art. It is conceivable that had the message of Scarlatti prevailed, had the ægis of his mastery passed to imitators without either his outlook or his skill, the cause of keyboard music would have suffered a setback for many generations. Bach prevented this. To the sparkle and nimbleness, to the wit and elegance, of the school of Scarlatti, he added those great depths and heights of emotion, those vast appeals to human intelligence, which are not only integral to all forms of true art-expression, but constitute their first claims upon the consideration of every healthily-minded man and woman.

As we approach the output of Haydn and Mozart, it is to realise that the atmosphere is a changed one. Many elements have come into music which, collectively, have made their task infinitely easier than that of their forebears. Music has now taken to itself more definite shapes. The concrete musical thought, as clearly cut, as clearly defined, as any thought of literature, has proved its title to existence. Hence, the birth of an intelligent conception of the use of harmony in monodic expression regarded relatively, and the inevitable issue—a growing sense of rhythmic alignment and momentum.

Haydn is neglected in these days. Is his claim to immortality to rest upon the evergreen Variations in F minor? To Mozart we turn for refreshment when jaded with cacophony and the rage for interminable dissonances. He does not worry us. He quiets us, he tranquillises. I knew a musician, a dear friend of mine, who lay dying during many weary weeks. His thoughts flew back to one of the loves of his younger days, the works of Walter Scott. Day by day, his

devoted wife read these to him until the tired brain could take in no more. I feel that, when my own time comes, I should like to hear Mozart day by day until the close. It would evoke a feeling of calm, of hope beyond the veil.

It were always best to let Beethoven speak for himself. He is the prophet of a still fuller dawn. He is a type of man at his broadest. He indicates to the world that the only possible justification for human life is the possession of vision. Moreover, he shows quite clearly that vision entails a never-ending development of personal aspiration and achievement. Hence, he is an apostle of faith, of the faith which endures all things that it may serve its generation. This is the secret of the immensity of the difference between his Op. 2, No. 1, and his Op. 111. In the whole realm of human endeavour, is it possible to advance a greater instance of the operation of the law of human development, of the potentialities which lie open to mankind, than that revealed by the life-story of Beethoven?

(To be concluded in next week's issue.)

LONDON CONCERTS.

NORMAN WILKS.

Steinway Hall, *January 28th.*

Executant artists are slow to move with the times. Here is Mr. Wilks giving four pianoforte recitals for which he has selected sixty-two pieces, only four of which are by English composers. This is not a just proportion. Neither does it show sympathy with modern feeling. Mr. Wilks' playing excites respect and esteem, respect for its consistency and esteem by its finished artistry, but the faults of its virtues become obvious when long listened to. His performances were beautifully clear, the dynamic and rhythmic balance were preserved to a fascinating nicety. There was never an over-emphasised note or a suggestion of exaggeration. But attention was often called to these details rather than to the message of the music, especially in strenuous and impassioned passages. It should be added that Brahms' "Intermezzos" respectively in C, Op. 119, and in E flat, Op. 117, were beautifully played, also many portions of Schumann's "Etudes Symphoniques," and several pieces by Scriabin.

F. G. W.

MINERS' FUND CONCERT.

Queen's Hall, *January 28th.*

Distress among the Cornish tin miners seems to be acute, some sixty per cent. being out of employment through the closing of mines—an inevitable result of the high price of coal. It was a happy idea to arrange a concert in aid of the Distress Fund, and the results must have been gratifying, as there were not a dozen vacant seats in the hall.

Colour was lent by the appearance in full working garb of the Redruth Tin Mining Singers, who, apart from the quality of the music, sang extremely well. The bulk of the programme was of the popular ballad concert type, some three dozen artists and the band of H.M. Coldstream Guards, conducted by Lieut. Evans, appearing. It only remains to tell Mr. W. H. Squire that we do not like him since he has gone glissando-mad.

M. J.

ELIE SPIVAK.

Wigmore Hall, *January 30th.*

London audiences are always indulgent, perhaps too indulgent to foreign artists, especially if they be young, but it expects a good deal from those who challenge criticism at the Wigmore Hall. Especially it expects keen perception of the different styles of the great composers and demands a certain homage to tradition. These particulars were lacking in Mr. Spivak's violin playing in Brahms's Sonata in D minor for violin and pianoforte, and in Bach's "Chaconne." Mr. Spivak produced a good tone and showed technical fluency. There was imagination in his rendering of smaller pieces, but the recital left the impression that his training is at present incomplete. He was well accompanied by Mr. John Pauer, who also played Debussy's "Suite Bergamasque."

F. G. W.

HELEN HENSCHEL.

Wigmore Hall, *January 31st.*

Following in her father's footsteps, Miss Helen Henschel played her own accompaniments at her song recital, and did so from memory, with a facility and ability that showed she had inherited her father's talent in this direction, and that she was an accomplished musician. From an artistic point of view the perfect unanimity between the instrumental and vocal delivery did not entirely compensate for the inevitable loss of vocal power, a somewhat serious consideration, as Miss Henschel's voice is limited in this respect, and her high notes were not always produced with the sureness and quality of tone they might be, but the audience appreciated her cleverness and emphatically signified its satisfaction. The programme was a model of excellent variety, with the exception of John Ireland's "Sea Fever," which is obviously unsuited to a lady. The selection of English songs was good, but the artist's articulation left a good deal to be desired. Amends were made in the German group, in which she was heard at her best, particularly in Brahms's "Ständchen."

F. G. W.

MARGARETTE WIT.

Æolian Hall, *January 31st.*

This Viennese pianist afforded a very typical example of a style of playing that finds more favour in Central than in Western Europe. When the centre of the musical world lay somewhere between Berlin and Vienna it had the glamour of metropolitan authority. To-day we regard it more objectively, and we have less respect for a declamatory rhythm that is almost entirely dependent upon exaggerated stresses. Miss Margarette Wit is, however, a good pianist of her class. Her musicality is genuine enough, and if she is sometimes carried away with her own super-robust romanticism, one feels that this is how she visualises the art of music. But I cannot bring myself to believe that Chopin saw it that way, even in his B flat minor Sonata. He might have done if Polish patriotism had sought a refuge in Prussia rather than France, which seems a somewhat wild suggestion.

E. E.

MILA JAKSEN.

Wigmore Hall, *February 1st.*

The playing of Miss Mila Jaksen at her recital indicated that this young pianist has much natural talent and has acquired considerable executive command of the keyboard, but that she has need of emotional control, lack of which deprived her performance of the essentials of a convincing interpretation of Beethoven's "Appassionata" Sonata. The effect of a climax depends on the way it is approached, and the most passionate statement, to be convincing, must be based on previous repose. If Miss Jaksen will realise this and study the niceties of dynamic balance she should do well.

F. G. W.

CHILTON-GRIFFIN AND EUNICE WESTHEAD.

Æolian Hall, *February 1st.*

Miss Eunice Westhead, the newcomer in this recital partnership, is a contralto of Welsh extraction hailing from Liverpool. She upholds the fame of the Principality with the possession of a very good natural voice,

with which she might, however, have accomplished much more, for she has allowed it to run riot. One often complains of a lack of variety of *timbre* in the well-trained contralto. She has the variety, but it is beyond her control, and she frequently astonishes the ear by abruptly passing from one *timbre* to another, without any reason that one can discover, whether musical or poetic. Sometimes it is as if an organist were playing a melody whilst his infant son was playing with the stops. It is a pity, for if her voice were put in order it would become a rich musical instrument. Miss Chilton-Griffin was, as usual, full of energy not always well applied. It was unwise to begin with a movement from Rachmaninoff's second concerto, accompanied by Mr. Roderick Ackroyd on the organ, for here, where her energy found a legitimate outlet, it was of little avail against the preponderating instrument. Her playing of the Bach-Tausig Toccata and Fugue in D minor was marred by abuse of the sustaining pedal, but it was interesting to hear the Prelude and Fugue by Taneïeff which followed, for the sake of its remarkable display of contrapuntal ingenuity. To Taneïeff, as is shown by his treatise on the subject, counterpoint was a game of skill, and one listens to him almost in the spirit in which one watches a brilliant chess player.

E. E.

ETCHEVERRIA.

Spanish Club, *February 3rd.*

Good diction and a real sweetness of tone are noticeable features of Mr. Etcheverria's singing. His production, also, is easy, and his voice under good control, and although there is not a great deal of colour in it, his sound musical understanding and artistic insight contrive to make his interpretations interesting. At his recital at the Spanish Club I was, unfortunately, only able to hear his last group and subsequent encores, but into each of these he infused individuality and spirit.

G. C.

ELSIE OWEN AND VIVIAN LANGRISH.

Wigmore Hall, *February 3rd.*

Conscientiousness and artistic impulse distinguished the violin and pianoforte recital given by Miss Elsie Owen and Mr. Vivian Langrish. The interpretation of Strauss's Sonata in E flat for violin and pianoforte was clear and spirited, albeit the balance of tone between the instruments suggested mutual struggle rather than altruism. Subsequently Miss Owen played expressively Vivaldi's violin concerto in G minor as transcribed by Nachéz, and Mr. Langrish gave an emphatic rendering of a transcription of César Franck's Organ Chorale in A minor.

F. G. W.

EDWARD MITCHELL.

Æolian Hall, *February 3rd.*

The special feature of Mr. Mitchell's three recitals, of which this was the first, is the number of modern piano sonatas included in his programmes, but the choice on this occasion was not of the happiest. Medtner's Triad, of which this was the first complete performance in London, is a respectable achievement but not an inspired one. Glazounoff's Sonata in E minor inclines to the academic, except in the scherzo, and is, on the whole, less attractive than its companion in B flat. As for Mr. Mitchell's Sonata-Fantasy, it is much too concerned with purely pianistic effects, which is the more disappointing that it opens with more musical interest, and leads one to expect something better. This attitude towards his art is probably the key to the weaknesses in his playing. He is a very proficient pianist, with the technical equipment of a great one, but his interpretation invariably falls short. Even in the Scriabin Studies which opened the programme, and which he played best of all, there was the inherent weakness of conception, for which the emphasis he spasmodically develops offers no enduring remedy.

E. E.

NEWS FROM THE PROVINCES.

BLACKPOOL.

The third of the series of Chamber Concerts held under the auspices of the local Chamber Concert Society, was unquestionably the finest this season, and the extremely large attendance enjoyed a programme of outstanding merit provided by the famous Brodsky Instrumental Quartet. Haydn's Quartet in D, if it be fair to particularise in so excellent a programme, was a distinct achievement, and the audience insisted upon the last movement (the minuet) being repeated. A distinct triumph was attained by the quartet in the performance of Beethoven's Quartet in B flat (No. 6), which was perhaps the *pièce de résistance.* We congratulate the society upon the success which is attending their praiseworthy efforts, and look forward with pleasurable anticipation to the next concert on the 21st inst., when the Manchester Ladies Trio are due to visit us.

The Blackpool Lyric Amateur Operatic Society have just wound up a successful week's run of the delightful musical play "Peggy." The society has accomplished some capital work since 1906, but one cannot help noticing that the last few years have produced little of worth in actual individual expressiveness in choral art, though from the histrionic standpoint the general standard of excellence has been capably sustained. The secretarial arrangements, as usual, were admirable, Mr. H. A. Deakin being accomplished in the *rôle,* whilst the committee of ladies and gentlemen, and other officials, are strongly representative of the town and district. Mr. H. A. Turner capably filled the duties of stage manager and coach, whilst Mr. J. H. Greenhalgh was the chorus master and conductor. The music of Leslie Stuart received good treatment by a chorus of sixty voices, whilst outstanding figures in the strong cast were Mrs. Jim Robson (in the title *rôle*), Miss Dorothy Wadsworth as *Doris Bartle,* who sang her numbers with distinction; Mrs. Oscar Haworth, who creditably sustained the part of *Polly Polino*; Mrs. Wilfred J. Cox (as *Lady Snoop*), Mr. Jim Robson (as the *Hairdresser*), Mr. Walter J. Balshaw, Captain Ferguson, and Mr. L. Oldham.

It is pleasing to note the success of many local vocalists in various competition festivals in various parts of this and other counties. In addition to signal successes at Southport Madame Edith Pass, Mrs. Mary Gardner, and Mrs. Alice Deverell were returned winners at the recent Bacup Festival. The two large musical societies are now hard at work on the music for the Morecambe and Lytham Festivals.

H. F. W.

BRISTOL.

Mr. Percival Hodgson, the well-known Birmingham Symphony Orchestra player, is taking the place of leader in our new Bristol Symphony Orchestra, whose first concert is on Sunday, April 2nd. It occurs to one to ask if, seeing the Colston Hall organ recitals are admittedly a failure from a financial point of view, the Colston Hall Committee cannot approach the orchestra committee and arrange to have a monthly symphony concert instead next season. It would cost the city and the ratepayers less than the organ recitals. If the Bristol orchestra committee could have the use of the hall, they would doubtless relieve the city of all the incidental charges of lighting and heating, etc. But while the charge for the hall remains at £50 a night, musical enterprise is penalised.

At the Lower Colston Hall, Dr. Markham Lee gave a lecture recital at the presentation of prizes to I.S.M. pupils. One of his points was that what was called "pretty" music, which the examiners were often asked to schedule, did little to develop technique and less to develop intellect. Another point was that the recent war had taught us we

could do without the German article and produce things ourselves—from symphonies to potatoes. The programme was limited to English compositions.

LIVERPOOL.

Handel and Scriabin divided the honours at the seventh Philharmonic concert, which Sir Henry J. Wood conducted on January 31st, the old master scoring heavily by the serene and formal beauty of his Concerto XII. for strings and organ, and Scriabin by the constructive mastery and spiritual beauty of his Second Symphony in C minor. Ethel Smyth's overture, "The Boatswain's Mate," was not too well placed after the symphony, but fully justified its modest claim to be "cheerful," and one may add, cleverly-written, music. The animated style and fine voice of Mr. Dinh Gilly, the Algerian baritone, found immense favour, especially in the "Largo al factotum."

Mr. Joseph Greene had an appreciative audience at his Schumann recital in Crane Hall on February 4th, when this eminent Liverpool pianist played with varied fire and feeling in the Fantasia in C, "Phantaisiestucke," "Abegg" Variations, and "Carneval," outstanding items in a masterly performance. W. A. R.

MANCHESTER.

M. Marcel Dupré had a splendid audience on the occasion of his third visit, on Tuesday, January 24th. He seemed perfectly at home on the French instrument in the Town Hall, and the Bach G minor Fantasia and Fugue was played with great breadth of phrasing. His extemporisation on the "Vicar of Bray" air was cleverly conceived, and received well-merited appreciation. The recital concluded with a Prelude and Fugue from his own pen.

The presence of Richard Strauss conducting a programme of his own compositions proved a powerful attraction at one of the recent concerts of the Brand Lane series, and, in honour of his visit, Mr. Charles Neville, under the auspices of the University Musical Society, gave a recital of Strauss songs, on the Monday evening, with Mr. S. Langford at the pianoforte. Mr. Langford added to the interest of the event by a few brief remarks on the songs, and incidentally claimed greatness for Strauss as a song composer.

The Hallé programme on January 26th was devoted to a "Wagner Evening," with Miss Agnes Nicholls and Mr. Webster Millar as vocalists. D.

NORWICH.

Every success attended the resumption of the Municipal Saturday Concerts at St. Andrew's Hall on January 21st. The Festival Chorus made its reappearance, and, in conjunction with the Municipal Orchestra, gave a successful performance of Stanford's "Revenge." In addition, Mr. Edmund Weeks, A.R.C.M., secured a fine reading of the first movement of Beethoven's Violin Concerto, and Miss Elsie Suddaby sang a widely contrasted string of songs with her customary charm. Mr. Maddern Williams, F.R.C.O., was the conductor, with Mr. Percival Griffiths at the piano. On January 28th Mr. Rupert Pounds' and Miss Elsie Fisher's singing proved entirely to the liking of their audience, and the violin solos by that Norwich favourite, Miss Margaret Fairless, were a delight indeed. Mr. Williams secured crisp and well-balanced work from his orchestra. César Franck's Symphony in D minor tested the quality of the Philharmonic Society at St. Andrew's Hall on January 26th, and it is gratifying to record a really notable performance, equal to any of the good work done by this ambitious and indefatigable body. In support of Miss Irene Scharrer, the players again put forth their best efforts throughout Rachmaninoff's Piano Concerto, No. 2, in C, a work well devised for Miss Scharrer's brilliant executive attainments, and which she played with evident whole-heartedness. Miss Dorothy Helmrich was the vocalist, and accounted for a group of old-time songs set for string quartet accompaniment by Arthur Bliss, in a very dainty manner, and gained further laurels for her expressive delivery of "O Love! from thy Power," from "Samson and Delilah." Dr. Frank Bates conducted the entire programme with his customary zeal. One last word. Would it be asking too much for the Society to hold a serious rehearsal of "God Save the King" prior to its next performance of that long-suffering anthem? G. H.

NOTTINGHAM.

The outstanding feature of Mr. Leonard Raynor's playing at his pianoforte recital on January 31st was delicacy of touch. His choice of pieces, too, was interesting. Opening with Brahms's Scherzo in E flat minor, Op. 4, Mr. Raynor next essayed the Prelude, Chorale and Fugue by César Franck, and showed himself as possessing great technical skill. The "Escenas Romanticas" of Granados were delightfully played, also "An English Waltz" by Cyril Scott. A new suite, "Bird Songs," by F. Herbert Bond, received their first public performance, and the first, "In Summer Glade," made the best appeal. The "Mephisto Waltz" of Liszt concluded a most enjoyable recital. C. E. B. D.

WALES.

For the second of the Newport Chamber-music Series on January 23rd, a lecture recital was given, with "The Archduke" Trio of Beethoven as the subject. In his intimate, acceptable manner, the lecturer, Dr. H. Walford Davies, who also took the piano part, spoke on each of the movements, which was played separately, and then, after an interval, the work was played as a whole without interruption, so that its continuity was unbroken. Mr. Hubert Davies was the violinist and Mr. Arthur Williams the 'cellist.

Mr. L. J. Roberts, M.A., of Swansea, formerly Inspector of Schools for Wales, and Ald. J. M. Howell, of Aberayron, have just established a record of having collaborated for thirty years in the annual production of a Christmas carol. Mr. Roberts, of course, is the composer of the music.

Mr. R. Bonner Morgan, an enthusiastic amateur, gave an illuminating and diverting lecture on "The Childhood and Youth of English Music" to Cardiff Naturalists' Society on January 25th. Copious illustrations added point to the lecture, these ranging from the earliest recorded song, "Sumer is icumen in," ascribed to John of Fornsete, the quaint rota, or round, being sung by four choir boys, to the seventeenth century madrigals. In some cases muted strings were employed to suggest viols and a guitar served the purpose of a lute.

Choral selections in South Wales seem to be in the same rut. There has been another performance of the "Messiah," this time by Cymmer (Porth) Congregational Choir, conducted by Mr. Joseph Bowen; and the "Hymn of Praise" was given at Swansea on January 26th by Trinity United Choir, with Mr. D. E. Williams as conductor.

Commencing on January 23rd, Port Talbot Amateur Operatic Society gave performances of "The Pirates of Penzance," Mr. G. Wheatcroft being the producer, and Mr C. Vowles the musical director.

Dr. Walford Davies and Mr. J. Morgan Lloyd are continuing the campaign of the Welsh National Council of Music by lecturing about the district. The former spoke at St. Woolds' Church, Newport, on February 1st, on "Ideals of Church Music," members of the choir from the Temple Church, London, giving illustrations. The lecturer showed how he hoped that in time choirmasters in Wales would bring the musical services to what they ought to be. On February 3rd Dr. Davies

lectured to students of the South Wales University College and the Cardiff Music Club, tracing the history of music in brief from the beginning. He remarked that there were such beauties in Palestrina's three-note scale that he fully believed the next great stride would be made by going back to that simple scale and thoroughly exploring it. He strongly advocated the holding of a daily concert in Cardiff as a means of furthering the musical education of the public. Mr. Morgan Lloyd dealt at Dinham Chapel, Nantymoel, with "The Growth of the Sonata," the College Trio playing Beethoven (C minor) in illustration.

There have been further examples of chamber-music during the week. The College concert was notable for a performance of John Ireland's Second Sonata for violin and piano, played by Mrs. David Evans and Mr. Joseph Morgan. The concluding concert of the Cardiff series was given by the Edith Robinson Quartet, with Mr. Harry Mortimer playing the clarinet for the quintets, Mozart, Schumann, and Brahms being represented on the programme.

Cardiff City Police Male Voice Choir made its *début* on February 2nd at the annual charity concert of the force. Conducted by Inspector Wallace James, the choir sang excerpts from Sullivan's "Pirates of Penzance" and a charming little part-song by Coleridge-Taylor, showing understanding and a good musical appreciation.

Mr. Herbert Ware's String Orchestra, which won the prize at the National Eisteddfod at Barry, contributed to a miscellaneous programme arranged by the Barry United Veterans' Association, their selections ranging from Mozart to Tchaikovsky and Grieg. H. N.

JOHN COATES AT THE COLISEUM.

Much as I appreciate the comfort of Coliseum hospitality, I almost regretted that I had not, for once, been permitted to stroll into the back row of the gallery, just to satisfy my curiosity, or rather, to confirm my conviction that such diction as that of John Coates would make every syllable of the text audible in every corner of that large building. In a certain sense my conviction on the point was even greater than his, for he was inclined to employ more than his usual emphasis, which, with such distinct articulation, was hardly necessary. But still more gratifying than his technical success on this point was the popular success given him by the Coliseum patrons. Why the engagement of John Coates should in the first place have been regarded as a bold venture, heaven only knows. The public is always ready to acclaim highly finished art, and his reception might have been taken as assured. But it exceeded expectation. Of course, he had to be circumspect in his choice of programme, and make such mild concessions as may be involved in the singing of "Come into the Garden, Maud." But these were not the only outstanding successes. Martin Shaw's "The Palanquin Bearers," Graham Peel's setting of Leigh Hunt's "Jenny Kissed Me," and "It was a Lover and His Lass" were among the most acclaimed songs of the week, which is enough to show that the Coliseum audience knows a good thing when it hears one. E. E.

Chaliapine, after giving four extra performances in New York of "Boris Godounoff," is now on his way here from America, and is to give a recital at the Albert Hall on Thursday evening, the 16th inst. As on his former visit, he is dispensing with a set programme, preferring to select his songs, as the recital proceeds, from his large répertoire. In consequence of his recent success in New York, he has been re-engaged for twenty special performances at the Metropolitan Opera House next season.

LETTER FROM VIENNA.

ANTON DOBRONIC from Zagreb in Jugo-Slavia gave a recital of his compositions, which afforded excellent opportunity for the study of modern music amongst the Southern Slavs. This music has been influenced strongly by the Folksong, both in its melodies and rhythm, and is rather captivating. In his compositions for chamber music Dobronic prefers to portray idylls; this could be noticed especially in the charming pianoforte pieces: "Unsere Lelja" (Op. 22); in string trio "En Famille" (Op. 24), and the string quartet (Op. 15), "Lied verwandter Seelen." His principal power, however, lies in cycles for male choir, which were performed in Vienna before, and show a very fundamental and powerful talent.

It is, indeed, interesting to see how the majority of our composers (Bartok, Kodaly, Novak, Stepan, etc.) go back to the Volkslied, and how music tries to return to the simpler beginnings from which it started in the nineteenth century. It seems as if the circle of a particular evolution were now closed, as if a point had been reached whence it was not possible to proceed further; and so, using the experience and achievements of the last period, a new way is sought, and seems to have been found.

Similar tendencies can also be found amongst the younger Viennese composers. The folk-song does not offer new possibilities, because its peculiar characteristics have been exhausted by the romantic school, and lately by Mahler. But it is very evident that the preference is now again given to simpler lines and strong rhythms, although the results of the last years, especially those appertaining to the formal part of music, are given fullest consideration.

We have also heard Mr. Ebbe Hamerik, the very talented young conductor of the Copenhagen Opera. He conducted very brilliantly the Second Symphonic Fragment from "Daphnis and Chloë," by Ravel. He also showed fine talent, with a tendency to dramatic treatment, in his ballad for orchestra, "Sommer."

In another concert, conducted by Franz Schalk, of the opera, dances from the opera "Nuschi-Nuschi" by Paul Hindemuth, of Frankfurt, were given. This music is powerful and splendidly orchestrated, and though Stravinsky's influence is manifest, shows an original and strong talent. EGON WELLESZ.

AMATEUR CONCERTS

GREAT EASTERN RAILWAY MUSICAL SOCIETY.

He would have to be a very fastidious amateur indeed who could come away dissatisfied from a concert given by those eager railway amateurs out of whom Colonel Galloway has formed a choir and an orchestra. At one time both these bodies used to combine for periodical concerts in the Hamilton Hall, but this practice has been discontinued. On February 1st the burden of entertainment fell to the orchestra, who played with their usual well-disciplined accuracy and vivacity under their honorary conductor. They brought forward nothing new, but confined themselves to tried and trusty favourites like the "Sylvia" Suite de Ballet, Jarnefeldt's "Præludium," and the overture to "William Tell." Here, however, was plenty of scope for them to show their worth, and they showed it unmistakably. Particularly commendable was their accompaniment, at sight, of two of Elgar's "Sea Pictures," sung by Miss Violet Openshaw. The other singers were Miss Gwladys Naish and Mr. William Batey. H. B. D.

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A Sympathetic Piano

HOW MODERN MAKERS APPLY AN OLD SYSTEM SCIENTIFICALLY

By SILAS GILCAR.

IN these days, when power and variety and brilliance are the attributes most sought for and advertised by musical instrument makers, it is very pleasant to come across an instrument in which they are made to take a second place. There are many other qualities demanded in a first-rate instrument, particularly when that instrument is a pianoforte. Personally, when I bought the pianoforte which I anticipated was to serve me for a good many years to come, and to be used not only by myself and my own family, but by all types of professional and amateur musicians, I carefully chose one that had a round and luscious tone, capable of the smoothest and most subdued nuances, yet which would not be damaged or pulled seriously out of tune by more strenuous treatment. It was to be a piano on which I could accompany the songs of a child of five or could play the B flat minor Concerto of Tchaikovski with equally good effect. And with most people it is the lighter work, the accompaniment of songs, the playing the sonatas of Haydn and Mozart, the delicate clavier pieces of Byrd and Purcell, or the modern piquant impressions of Debussy and Ravel, that is most important. And it is probably because its tone and touch are particularly suited to this type of music, yet do not fail when they are called upon to respond to the big concert works of the repertory as played by the most powerful-wristed pianists, that the Blüthner pianos have for nearly seventy years held so high a position. Debussy himself, by the way, said that the Blüthner piano was the one which produced the tone colouring of his works, at that time almost unique, but now not at all uncommon, most satisfactorily.

When in 1853 Julius Blüthner started his piano manufactory in Leipsic he did not know that very shortly afterwards the ruling authorities at the famous music conservatory of that town would refuse to have any other pianos supplied to their school. Yet this was one of the first hall-marks of success which the pianos achieved, and it has been renewed again and again, so that to-day, after a lifetime of experience, all other pianos are still excluded from the Leipsic Conservatory. Other successes have been the constant use of the Blüthner pianos by the greatest pianists from Liszt and Rubinstein onwards.

Of course, even the best pianos of these early days were not what those of to-day are; there has been, and always must be, continuous advance. With all the developments that have taken place, however, the outstanding features remain the same. It is the combination of beautiful tone, solid construction, and a touch which, while being perfectly easy, yet has the necessary resistance for clean repetition and rapid passage playing, that has always made the Blüthner welcome to the pianist. When one remembers that pianists of such widely divergent ideas and methods as Busoni, Moriz Rosenthal, Mark Hambourg, Siloti, Edouard Risler and the great teacher, Leschetitzky, have not only praised, but what is more significant, constantly used it, there can be no question as to whether these demands are met or not. Apart from one's own experience, these names are a guarantee that they are met in the fullest possible manner.

One need not go into questions of pianoforte construction, for the principal thing, in fact, for the ordinary pianist, the only thing that need be demanded, is the right effect, for to get this it is necessary the manufacturer should know and employ the right cause. One little technical matter is worth considering, however. This is the use of what is called "Aliquot Scaling," by means of sympathetic strings. Students of the history of music know quite well how the old instruments *d'amore*, the "viol d'amore," with its family of smaller instruments, the "violino d'amore" and the "sourdine d'amore," or soft-voiced kit used sympathetic strings, which enhanced the beauty of the tone, from somewhere about the middle of the sixteenth century until the instruments themselves fell into disuse. Various experiments have been made from time to time to apply this system to the piano; but it was left to the house of Blüthner to put it to practical use some twenty years ago. The system takes its name from the fact that the "harmonics" or "overtones" of a sound, which give it its peculiar quality or *timbre*, arise from the division of the column of vibrating air which produces the sound into "aliquot parts."

(That blessed word most of us have nearly forgotten since we had to work out the aliquot parts of figures and measurements at school!) To make the note as pure and bright as possible, especially in the upper registers, it is necessary to strengthen the first harmonic, *i.e.*, the octave of the fundamental note, which is done by placing the sympathetic string under the hammered strings. The result is that the tone is made more brilliant without becoming any harder; and this seems to be the only way in which such a result can be obtained. Another result of the system is the equalising of the body of tone produced in all parts of the scale, so that with equal force applied every one of the eighty-eight notes of the concert grand produces the same amount, or the same power, of tone.

Like all other systems, this has its own dangers and difficulties, the chief of which are concerned with the necessity of precise agreement between the principal strings and the sympathetic string not only in tuning but also in the instant of the cessation of the sound. Each of these has been overcome by mechanical devices which work in perfect co-operation, so that, while the improved quality is obtained, there are none of what are commonly known as the defects of the qualities.

When considering the qualities of an instrument, the first thing is, of course, its tone, and with that the dependent questions of whether the tone quality of the new instrument will be maintained during a long period of use. But we have eyes, as well as ears and fingers, and we cannot afford to neglect appearances. Frequently when I have seen on the platform a piano that has struck me as being artistically designed but quite unobtrusive, the question has arisen in my mind, "Is that a Blüthner?" and in the majority of cases the answer, as the parliamentarian would say, is in the affirmative. A Blüthner piano not only sounds well, lasts well, plays well, but it also looks well.

All that has been said so far relates particularly to the grands of this firm, concert, drawing room, boudoir, etc. This is not a catalogue, so one can only refer to the different kinds very briefly. The upright pianos must be mentioned, however, and both those with the 88-note keyboard and the smaller ones with but seven octaves answer, in proportion to the requirements of the upright, the same description. And, although this article is about pianos, perhaps one may be allowed to mention that the British firm of Blüthner & Co., Ltd., are manufacturers of a "player" of British invention. This is the Carola Piano Player, in which much of the complication of the older systems is dispensed with.

TAKING CARE OF A PIANO.

IT is all very well to possess a good piano, but possession entails responsibility. Pianos need a great deal of care, and if they are to retain their original beauty and richness of tone-colour they must be treated accordingly.

I have known people who may, perhaps, have denied themselves luxuries for months in order to buy a first-class instrument. Then when they get it they have it put in a room facing French windows (which are more often open than not) or between a door and a window, where it is in a constant draught. After a few months, when the tone has become "woolly," notes won't play, or something of that sort, they have grumbled to the unoffending person who advised them on the purchase, and said that they have been put off with an inferior article.

In nearly all cases it is entirely due to their own negligence and lack of care that the piano is not keeping up to standard.

The main thing to remember concerning the care of your instrument is to obviate draught and damp as much as possible. Pianos need warmth and an even temperature. It is no use burning a huge fire in a room one day and leaving all the doors and windows open the next. In cases where the requisite balance of temperature is not easy of attainment, the piano should be kept covered when not in use, and, of course, always kept closed.

Then, too, pianos need use. Like most of us, they like attention, and if they do not get it, they are apt to become hard and unsympathetic. Regular tuning is also a very important point. A skilled man will always be able to locate certain little defects that may have crept into the mechanism, and, in most instances, can remedy them without further trouble. A tuner is simply a piano's doctor, and as such his visits are of paramount importance.

These remarks apply, of course, to pianos of all and every make, but more especially to one of such delicate poise as a Blüthner. A Blüthner piano is an exceedingly personal piano; that is to say, it can be made, even more than most, a means of self-expression. For the musician who plays solely for his own pleasure or that of his friends this is a very important factor. An unresponsive instrument is almost as deadening as an unresponsive audience, but a Blüthner, properly cared for, can be a permanent means of joy to all and any lover of music

G. C.

THE COST OF BLÜTHNER INSTRUMENTS.

AN illustrated catalogue, together with a list of prices, of Blüthner pianos and piano-players can be had on application to Messrs. Blüthner & Co., Ltd., 7-13 Wigmore Street, London, W. It should be mentioned that deferred payments are accepted, and that instruments are accepted in exchange.

A STEP FORWARD IN PLAYER-PIANO MUSIC.

By HERBERT FRYER.

A GOOD twenty years have passed since the musical world was surprised by the first instrument that performed mechanically on the keyboard, which instrument very speedily arrived at an extraordinary degree of excellence. At first one felt that these innovations were merely mechanical and just "played the notes"; but improvements were discovered, and very soon the player ("Pianola," "Angelus," "Clariola," "Cecilian," or whatever it happened to be) was so far developed that a manipulator could control the speed and, to a certain extent, the tone. But it was only gradually that inventive people devised means by which emphasis could be given to chords or isolated notes, that an upper or lower part could be brought out, or prominence given to fortissimo and specially accented chords.

Now, as these "players" were further developed, it meant that they were capable of giving a more musical and artistic, and at the same time a less mechanical, result, but this necessitated their manipulation by a more or less cultivated and musicianly "man at the wheel," one who could only attain to any really artistic finish in his performance after a considerable amount of practice. One of the dangers of all these piano-players, particularly when used by an ignorant person, was the trap (which they all fell into) of playing them at an excessive speed, one greater than human fingers could possibly play. One had only to hear a "player" playing at just a certain speed over the boundary line to realise at once that it was played by a machine and not by human manipulation.

Another difficulty, and this a rather important one, was the correct use of the hand-lever working the sustaining pedal, usually only well managed by persons who were themselves good pianists. A device then was brought out by which a line was marked on the rolls showing correct pedal use and the continual and slight deviation from a normal speed when the interpretation was presented by a virtuoso-pianist.

Even with this assistance, exact marks for pedal use (both soft and sustaining pedals), etc., etc., it still required a good deal of practice in order to achieve an artistic result. This compelled the makers to look further still and to try to discover how performances of recognised and world-famous artists could be reproduced. Eventually the marvellous inventions of the present day were brought forth. We can now turn on an electric switch, recline in comfort with eyes shut, when, lo and behold! Paderewski, d'Albert, Emil Sauer, etc., etc., come and play to us in such realistic fashion that it is no great effort of the mind to believe that they are actually with us in person. This or a similar result is now brought to great perfection by the Hupfeld Animatic Artists' Rolls, and all that is necessary is that the bellows should be evenly worked, and a very few simple directions followed, to attain a very artistic rendering of the music in hand.

The making of the Artists' Rolls is an interesting and intricate business, involving very special correctness of detail, both as regards the original performance and the cutting of the rolls, which latter branch of the work has to be done by an expert with a very thorough knowledge of what is required. Most pianists will tell you that it is almost more of an ordeal to make records than to play in public. I could tell you of one or two "great names" who said they always got an attack of "cold feet," *i.e.*, literally cold *hands* when they sat down to make their records!

But it certainly is not as bad as playing for gramophone records where the slightest audible blemish means starting all over again, for in gramophone-recording no corrections can be made. Wrong notes can be altered with the piano reproductions, but bad pedalling or over-excited tempi and bars left out, etc., etc., are difficult to put right.

The results nowadays are such faithful reproductions that I have sometimes, and quite easily, been able to say at once, "Oh, that was played by Busoni, and that interpretation is certainly Paderewski's," and it is most interesting to hear one's self portrayed, an experience that is educative and very profitable, for no artist can hear himself really well when he is actually performing. I once made a record that was, amongst those of other artists, played behind a screen. Some of my friends who heard it believed that it was a hoax and that I was there in person until the screen was removed! Others heard one of my performances in Rome, others in far Siam, and recognised my playing quite easily, telling me by letter that it was just as if I were actually playing to them.

Although the average music lover may not know it, almost the chief characteristic of every pianist is his use, disuse (or abuse!) of the sustaining pedal. By means of pneumatic attachments to each key and a crayon which records each pedal depression on the paper roll, a very exact record is made of the duration of each key's working (*i.e.*, hammer-blow and consequent raising of damper from the strings) as also of the exact moment when the pedal raises the dampers and allows them again to rest on the strings. A very true return is given of the exact moment (relatively) that an artist sustains his

melody notes, how long he waits for pauses, whether he prefers fresh air (a break in the sound) or not before he proceeds after a pause, and of when (and how often) he brings in the aid of the soft pedal.

Of course, it must be realised that, owing to the above-mentioned pneumatic attachment, etc., the conditions (key-resistance and responsiveness) are not at all normal, so that many an artist is not playing quite as usual until he has made a few records. To explain how sensitive the recording machine is, many dozens of keys are half used (that is, without producing sounds), all of which slight usage causes a pencil mark to be made on the roll, but, of course, these are ignored when comparing them with the printed composition.

Trills can be filled in with notes and wrong notes corrected, which reminds me of a celebrated lady pianist who exclaimed, after hearing her own records, "But did I really play that so beautifully?" The operator did not relate that several skips and little accidents had been discreetly corrected!

The repertoire of the Hupfeld Artists' Rolls is truly immense, and surely must give satisfaction to every type of music lover.

One finds everything from Bach to ragtime, including Offenbach, operatic selections, accompaniments to concertos and vocal scenas, arrangements of symphonies—in fact, everyone's taste is catered for. The Hupfeld Animatic Artists' Rolls do the next best thing to the electric-automatic players, and I am not sure that it is not more interesting (and certainly the price allows them to be within the reach of a greater number), for the only things not automatic are the finer shades of tone and speed, which a more or less musical person can easily learn to add for himself.

I have only just heard some of my records—some of which I had not previously heard at all, and others not for a very long time.

The faithfulness of the interpretations is really amazing, and it interested me greatly to notice many little points of expression and personal touches which I remember to have made. The Chopin Mazurka in G sharp minor, Op. 33, delighted me especially, for it is a tender little piece and might easily have been spoilt if sounding in the least mechanical.

The B minor Mazurka, Op. 30, was nearly as good, and of some Preludes which I had recorded, No. 20 in C minor and 23 in F major (which with No. 17 in A flat are all on one roll) were particularly good, the melodic beauty of the C minor singing well at the top and the gradations of tone in the chords being quite alive and as intended by myself. The rippling character of the F major one was well sustained, and does not sound at all like a reproduction.

Two little Grieg pieces, "Einsamer Wanderer" and "In der Heimath" came out most expressively (these from the Lyrische Stücke, Op. 43), and the last thing I heard was Balfour Gardiner's "Noël," which makes a capital record, the bell effects at the end, as also the carol tune "Good King Wenceslas," coming out just as I originally played them.

Altogether, I feel that the educational value of these rolls is incalculable, and I can believe that people, unable to play the piano and to manipulate the keyboard with their own fingers, will derive very great pleasure from performing on the player piano pieces from the fine repertoire provided by the Hupfeld Rolls. Having been specially asked to touch upon my own records, I have not, in the limited space allowed me, spoken of the many brilliant performances made by virtuoso pianists from all over the world. Perhaps I may have an opportunity to do this at a later date, when I have had a better chance to revive my knowledge of several fine records, some of which I have now not heard for many a long day—in fact, not since before the war.

The Hupfeld Animatic Artists' Rolls have recorded interpretations by the following, among many celebrated artists :—

Eugen d'Albert.	Mark Hambourg.
Wilhelm Backhaus.	Josef Hofmann.
Harold Bauer.	Engelbert Humperdinck.
Max Bruch.	Frederick Lamond.
Richard Burmeister.	Franz Lehar.
Ferruccio Busoni.	Pietro Mascagni.
Teresa Carreno.	Gabriel Pierné.
Vladimir Cernikoff.	Max Reger.
Alfred Cortot.	Carl Reinecke.
Ernst v. Dohnanyi.	Gustav Riemann.
Leo Fall.	Ludwig Riemann.
Gabriel Fauré.	Camille Saint-Saëns.
Carl Friedberg.	Cyril Scott.
Herbert Fryer.	Alexander Scriabin.
Ossip Gabrilowitsch.	Joseph Sliwinski.
Rudolph Ganz.	Oscar Straus.
Leopold Godowsky.	Johann Strauss.
Enrique Granados.	Richard Strauss.
Edvard Greig.	Joseph Wieniawski.

The Rolls may be heard at Messrs. Blüthner & Co., Ltd., 7-13, Wigmore Street, London, W.1.

SPECIAL NOTE FOR MUSIC STUDENTS.

THE Hupfeld Animatic Artists' Rolls described by Mr. Herbert Fryer on this page are of particular interest to the music student because he can, by means of these rolls, ascertain how any particular passage in a work which he is studying was performed by the eminent artist who made the roll, that is to say, he can carefully study the phrasing and tempo used for such passage. Should any student of music feel sufficiently interested to call at Blüthner House, 7-13, Wigmore Street, London, W.1, demonstrators will be pleased to play through any roll, or rolls, as many times as he likes, for which, of course, no charge is made.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

NORTHERN POLYTECHNIC, *February 4th.*

THE difficulty experienced by Operatic Societies in finding local accommodation was exemplified on February 4th, when the members of the Mile End O.S. had to ask their supporters to journey to Holloway to witness "The Mikado." Despite the cross-country journey the members received excellent support, and the large hall of the Northern Polytechnic was well filled. It was, however, regrettably noticeable that in certain cases the artists failed to carry conviction, not from any lack of earnestness, but from the absence of that most valuable asset—experience. The work of training the company, both in music and stage-craft, was carried out by Bernard Cousin, and the general result of his labours must have been highly gratifying to him. The chorus sang in excellent manner—although in one or two cases the attack was uncertain—and their stage business showed the effect of careful rehearsal. A bright and vivacious *Yum-Yum* was presented by Raie Finbury, and her work in the concerted numbers was most praiseworthy, but the solo "The Sun Whose Rays" seemed to be just beyond her present power. Cissie Cousin made a saucy *Pitti Sing*, and the trio of little maids was completed by Hilda Simons as *Peep-Bo*. As *Katisha*, Jessie Mattock tackled the difficult finale to Act I. in too vehement a manner, thereby losing much of the dignity of the character, but she must be praised for her singing, which was artistic and pleasing. David Sadie gave a studied performance of *Pooh-Bah*, and made his points with excellent judgment, although a tendency to exaggeration, at times, marred his work. The humours of *Ko-Ko* received good treatment at the hands of Harry Cass, who worked with unflagging energy and a keen perception of humour. Harry Billing made a satisfactory *Pish Tush*, but was not strong enough vocally for the bottom line of the madrigal, while Henry Harris successfully represented *The Mikado* with a proper show of villainy. If occasionally uncertain of his work, Samuel Newbury worked hard as *Nanki Poo*, and should improve in the future. The orchestra accompanied well throughout, and, with the exception of the drums, which were not quite in tune, gave a spirited rendering of the Overture, while their knowledge of the work enabled them to gloss over one or two mishaps that would otherwise have been serious.

FORTHCOMING EVENTS.

February 15th-18th.—Northern Polytechnic O.S., Holloway. "The Mikado."

February 16th-20th.—Wimbledon O.S. "Yeomen of the Guard," Baths Hall, Wimbledon.

THE ASSOCIATED BOARD

OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC FOR LOCAL EXAMINATIONS IN MUSIC.

Award of Medals.

The following candidates gained the Gold and Silver Medals offered by the Board for the highest and second highest honours marks respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles.

Advanced Grade Gold Medal.—Florence M. Lamb, Bournemouth Centre, pianoforte. *Advanced Grade Silver Medals.*—Dora I. Hughes, Manchester Centre, pianoforte; and Douglas L. Hawkridge, Nottingham Centre, pianoforte. *Intermediate Grade Gold Medal.*—Helen G. Stewart, Leeds Centre, violin. *Intermediate Grade Silver Medal.*—Charles J. Lockett, Manchester Centre, pianoforte.

FROM THE INSTITUTIONS.

ROYAL COLLEGE OF MUSIC.

At the College Chamber Concert on February 1st, the rendering of Armstrong Gibbs's Quartet in E, op. 18, by a male quartet led by John Pennington, was not only very good technically, but highly artistic and satisfactory, even if judged from the most critical point of view. One of its chief merits lay in the refined tone secured, and the players have developed such a keen sense of sympathy one with another that in both individual and general passages they always obtain good balance and clearness.

Outstanding merit also marked the performance of Glazounov's Theme and Variations, op. 72, by Helene Germain, and the 'cello playing by Constance Marchant in the "Légende" by d'Ambrosio. As an organist, Sidney Watson also did well in Bach's Fantasia and Fugue in C minor; his style is straightforward and musicianly. Of the two vocalists, Edna Rainbow, in two songs by Rachmaninoff, exhibited a pleasant voice evenly produced, and Beatrice R. Leigh-Hunt a voice which should improve when a curious hollowness in the middle register is eliminated. The vocal quartet party did fairly well in Dunhill's "Songs of the River." These four singers have achieved many essentials in vocal collaboration, but the tenor and baritone are too similar in tone to be effective in part-singing, the latter being not sufficiently heavy on the low notes for a bass part.

H. H. N.

ROYAL ACADEMY OF MUSIC.

At the Students' Organ Recital on January 30th, seven young organists performed, all of whom showed themselves possessed of a very serviceable technique. They are all, indeed, players of exceptional merit who have acquired a good grasp of their instrument, and should do well with further experience, which alone can train the ear to a perfect adjustment in the matter of registering, and enable the player to overcome those difficulties of manipulation which at times may upset a sense of perfect rhythm. Malcolm Boyle in Bairstow's "Pange Lingua," and Bertram Orsman in the first movement of Widor's Fifth Organ Symphony, showed perhaps to the best advantage in their general style, but William Veitch gave a very clear account of Bach's Great Toccata in F; and Henry Mugford, Reginald Hardy, Arthur Thomsett, and Andrew Hutton, in works by Rheinberger, Elgar, and César Franck, all achieved an excellent standard.

Two songs by Dorothy Hogben, a student who has a pronounced creative gift, were capitally sung by Roy Henderson, whose voice continues to develop extremely well; and Florence Edgcombe, a harpist of promise, and Cicely Hoye, the possessor of a light soprano voice, together with six 'cellists (in a concerted Adagio of Tartini's), also contributed to the programme.

H. H. N.

REVIEWS.

"HIGHWAYMAN LOVE."

The difficulties experienced by many operatic societies, more particularly those in the provinces, in finding works suitable for presentation are very great. The managements, in trying to avoid the heavy expense incurred in producing Gilbert and Sullivan operas and other popular successes, have frequently to turn to vastly inferior works which are not worthy of the talent of the members or the time and money spent upon them. Messrs. F. R. Bell and Harold Ellis, the authors of "Highwayman Love" (Messrs. J. Curwen and Sons, Ltd.), have supplied a work which should solve the problem for many societies. Founded on the old legend of the Yorkshire house of Lovel, this

romantic light opera maintains throughout a consistent plot, furnished with many dramatic situations, and sprinkled with humour which, if at times reminiscent of the super-satirist Gilbert, gives ample scope for the exhibition of talent among the actors. The music, which has been contributed by W. H. Bullock—who has previously collaborated with the authors in "The Dogs of Devon"—is decidedly above the average, and if the composer has occasionally succeeded in being "bizarre," he, at least, has supplied the lyrics with many tuneful melodies. Among the most successful settings are the contralto solo "The Legend of the Lovels," the stirring entry of the "Grenadiers," and a most melodious ballad, "Highwayman Love," which is certain to be one of the most popular numbers in the opera. The finale to Act 1, opening with a fine song for the baritone, "The Nightbird," and developing, as the story unfolds, into a concerted number, finishing with a well-defined double chorus, is extremely workmanlike and clever. In the following act the composer has taken full advantage of the opportunity presented in a mock melodramatic scene, "The Little Witch," wherein he obtains the requisite eerie effects, both in the orchestration and in the choral work. A well-harmonised unaccompanied quartet is also provided, and should repay careful work by the singers concerned. Another concerted number—this time a quintet, "Ring the Merry Marriage Bell"—has a distinct lilt which is most pleasing. A spirited finale, based on the "Highwayman Love" motif, brings the opera to a happy conclusion. A word of praise must be given to the authors for the valuable information regarding stage positions, costumes, lighting effects, and scene-plots which will materially assist the producers of this opera in achieving a successful result.

ARTHUR C. CHAPMAN.

NEW SONGS.

In a recent parcel from Messrs. Elkin and Co. there are several novelties that call for some comment. From the name of Weber's most popular piano solo, Cyril Scott has evolved the delicately witty title of "Inclination à la Danse." The new piano-piece is happily named, for there is a graceful air of "She could an' she would" about it that is very engaging. "Caprice" is a setting by H. V. Jervis-Read of some subtly exquisite lines of Francis Thompson. The composer, by the adoption of many and various time-signatures, cleverly copes with the metrical difficulties of the poem. Of two songs for children, by the same composer, the first is too sophisticated for the subject, but the second one, "From a Bedroom Window," hits it off better. For the source of his five "Songs of Love and Life" Eric Fogg has gone to the Bengali poet-musician-mystic, Rabindranath Tagore. The composer has rather handicapped himself at the outset by selecting Tagore's prose poems. True, he is not the first, nor will he probably be the last, musician to be drawn to them, but in considering them with a view to a musical setting, one is tempted to vary the eighteenth century French dictum and think that what may be well worth saying cannot always be sung. Lines such as one about "a big buffalo with mud-stained hide standing near the river with placid, patient eyes" may seem to some to yearn for musical expression, but if it does, it has not received it here. The presence of this and passages akin to it impose on the musician the necessity of moving in a usually haphazard way from point to point, and greatly mar the likelihood of—musically speaking—seeing the poem steadily and seeing it whole. These reservations apart, there is much to admire in the five songs. "One Morning in the Flower Garden" is simple and, vocally, the most grateful of them all. "In the dusky path of a Dream" is a skilful expression of restrained emotion, and the last one, "Free Me from the Bonds of Your Sweetness," moves along with a swift impetus and is highly effective.

FELIX WHITE.

NOTES AND NEWS OF THE DAY.

Clara Butt is continuing her triumphant progress through Australia, but, judging from the following notice in the *Sydney Bulletin*, the weight of the progression is a little overwhelming to the critical mind:—"After eight years Clara Butt is, if anything, still more Boadicean, holding the great voice in leash through three-quarters of her programme, giving it a run in numbers like 'Land of Hope and Glory' till the listener in the Town Hall feels that the only fitting accompaniment would be a machine-gun battery or a Zeppelin raid. The voice has more terraces than ever, and all the terraces and the sunken gardens are linked up by ornamental steps. For her first appearance she clothed her six-foot-odd in white satin covered in jewelled net made quite long, and with a sweeping train. A bumper house gave a welcome that sounded like the surf breaking on Bondi Beach, but the glory of her Scotch songs was shattered by the cheap sentiment of 'The Keys of Heaven,' husband and wife complacently pouring out the verses that sound like a list of pawnbroker's pledges while the house rocked with approval."

We hear, on good authority, that the General Post Office authorities have agreed that, in the current month, permission will be given for the sending out of speeches and music by wireless telegraphy on certain fixed wave-lengths. Any such concerts or speeches are not to last more than half an hour, nor are they to be allowed on more than one day a week. The scheme is promoted for the express benefit of amateur wireless enthusiasts. We cannot refrain from the pious hope that the music they hear may be worthy of the experiment.

Music-lovers in and around Harrogate will be interested to hear that the Royal Hall Committee of the Harrogate Corporation has selected Mr. Howard Carr, the composer and conductor, to succeed the late Mr. Julian Clifford as director of the Municipal Orchestra. Mr. Carr was the conductor during the season at the Empire Theatre of Montague Phillips' successful light opera "The Rebel Maid." One of his best known orchestral works is "The Three Heroes."

It is not generally recognised that Miss Gladys Moger, who is creating the principal soprano *rôle* in Cyril Rootham's new opera "The Two Sisters," at Cambridge next week, has already created the principal soprano part in two other operas by an English composer. These were *Ariel* in "The Tempest" and the *Princess* in "Prince Ferelon," both of which are by Nicholas Gatty.

Other principal soloists in the cast of "The Two Sisters" are Dorothy Giles, Clive Carey, and Steuart Wilson.

Moiseiwitsch admirers will be glad to hear of his recent successes in Paris. At the end of his performance, at the concert of the Société Philharmonique, he was recalled for three encores, and has been re-engaged for two recitals in May next.

Miss Christian Carpenter, who is giving a pianoforte recital at the Steinway Hall next Tuesday evening, promises a programme of considerable interest. First performances of Nos. 1 and 2 of "Four Sea Spells," by E. A. Sharp, and of the Finale from Miss Carpenter's own Sonata in G sharp minor, are announced, while Herbert Fryer's "Minuet," John Ireland's "Ragamuffin," and Carlo Albanesi's Sonata in B flat minor are also included in her selection.

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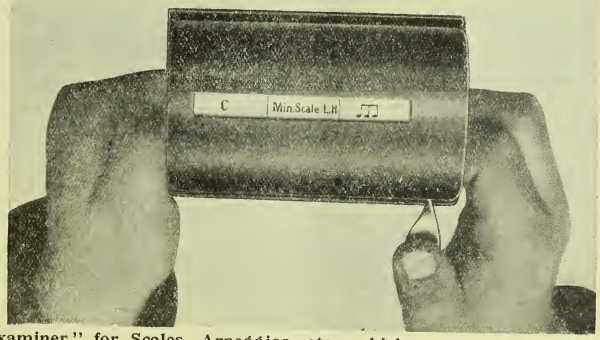

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MUSIC AND THE FILMS.

FITTING THE FILM.

IT so happened that within a day or two of reading George Clutsam's article on this page last week, I visited a well-known cinema in the heart of the West End, and had some of the experiences he described. There was quite a good orchestra, and, on the lights being lowered, it engaged in a brisk performance of the overture to Mozart's "Don Giovanni," which it played right through, whilst Tom Mix was doing cowboy stunts on the screen. The music continued through Liszt's symphonic poem "Les Préludes." Finally it reached a touch of the appropriate. Whilst the hero was riding across the Arizona desert the band struck up a small portion of Borodin's "The Steppes of Central Asia." The topography was slightly at sea, but the choice showed the right feeling for atmosphere. Of course, it would have been asking too much for the mustangs to synchronise with Borodin's camels. But a desert is a desert, whether it be called Arizona or Transcaspia. At present musical directors do not classify their music to a nicety, and when its quality is as good as it was on this occasion there is a great deal to be thankful for.

Regarding what is appropriate, it is very difficult to arrive at any definite conclusion, for so much depends upon the type of film presented. The association with the words of a song is, of course, obvious to the point of being clumsy, and it is not always in the best taste, but circumstances alter cases. I should not go so far as to recommend as an example the instance, quoted in this journal a few weeks ago, of a scene in which the villain tempted the heroine, and the band struck up "Do Not Trust Him, Gentle Lady." That is going to extremes. But when a pair of lovers, in a film of homely sentiment, wandered in the evening down a shady lane, there was some excuse for "A Song at Twilight." They were so obviously in a lyrical mood. The story itself was without great literary pretensions, and there was no particular reason why its musical illustration should be any more subtle than the kind of graphic illustration that would accompany it in the pages of a popular magazine. Moreover—and here is an interesting point—the audience found it so appropriate that there was a round of applause at the end of the song, although there had been nothing on the screen to provoke it. That was the effect of the "direct appeal," so dear to the heart of the film producer. But the glossary of such apposite tunes must be somewhat limited. It might be worth while to compile one for use on such occasions, but even then it would have to be sparingly used. The most hardened movie patron would soon begin to shudder if he heard "The Old Grandfather's Clock" every time the screen showed him a cottage interior with its usual furniture.

Abandoning the lighter vein, in which alone such concessions to public sentiment are possible, the task of fitting a film with appropriate adaptations from existing music has always appeared to me a formidable one. I have a fairly capacious memory, which has been known to do good service when it was a question of selecting music for use in the theatre. But with all my library round me it would take me weeks to do to my own satisfaction what the average music cinema director is expected to do regularly every Monday and Thursday. In fact, I very much doubt whether it can be done at all in such a way as to satisfy a musician and an artist. That the audience is less fastidious is not a sound argument. If it held good, for instance in the theatre, it is easy to see to what it would lead. But the theatrical manager has to consider his stalls and boxes as well as his gallery, and everybody who has the future of the cinema at heart must wish it to attract such an audience as would place its manager under a corresponding necessity. That is one reason why, despite the excellence of quality of the music that one sometimes hears in a first-class picture house, those who are studying the question are coming more and more to realise that a really good film of any artistic worth can be truly fitted only with original music, based either upon characteristic motives assigned to each of its leading personages, or upon a careful interpretation of its successive moods.

Not long ago a prominent man in the cinema world confronted me with the question, did I seriously contend that the composers of to-day could furnish music as good as that which could be adapted from the classics? Of course the question whether it would be as good is quite irrelevant. The whole point is whether it would be as appropriate, and music specially composed for a purpose is more likely to be a good fit than any adaptation. Moreover, the cinema, an invention of to-day, seems to clamour for the music of to-day. But, apart from that, the question is somewhat startling. Imagine a theatrical manager blandly asking whether any dramatist of to-day could write as well as Shakespeare, and implying that if the answer were in the negative he would produce nothing but Shakespeare for the rest of his days. The analogy sets one thinking. And thought is precisely what the cinema most needs to-day, when so many of its stock features appear to be exhausting their attractiveness.

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Mr. George Clutsam on Music and the Films in last week's "Musical News and Herald."

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Choral Dates.

Choralists who are interested in Crystal Palace Festivals should note the dates for the next summer season. The number of societies that have booked dates has increased. Every Saturday in June and July is filled. The chief choral and instrumental festivals are these: National Brotherhood Federation, June 10th; National Union of School Orchestras, June 17th; Tonic Sol-fa Association, June 24th; London Sunday School Choir, July 1st; Nonconformist Choir Union, July 8th; National Temperance Fête, July 15th; Order of Good Templars, July 22nd; Co-operative Festival, July 29th; National Band Contest, September 23rd; British Legion Brass Band Contests, September 30th.

Music in "Two Parts."

In the sense intended by Mr. J. L. Paton, in an address to Manchester organists, music may be said to be divided into two parts. It had a part to play with the mind and a part in promoting a spirit of comradeship. If the mind must be moved, there must be music. The Greeks relied on the steady type of music which was the uniting principle of education and taught three things: rhythm, beauty, love. Rhythm taught grace and strength. Beauty was taught through melody; love, through harmony. These were some points which arose in an interesting sketch of the historical place which music had had in education.

THE TONIC SOL-FA MOVEMENT.

THE important part which tonic sol-faists take in the musical world is seldom given the publicity that is their due; indeed, many of them work in isolation. At two of their recent meetings I had an opportunity of calling attention to the changes in the times and the need for more activity and adaptability. At the same time I pointed out that there was a danger in weather-cock mobility. As long ago as St. Paul's time men were warned "not to be blown about by every wind of doctrine." We were not, however, as in his day, finding that "men were laying in wait to deceive us." The trouble has been like that of the man who had so many ailments that he was never far from the doctor's surgery. One day the doctor asked, "What's the matter with you now?" The man was rather taken aback, and said, "Well, you see, doctor, I don't know, but *what's new*?"

In the course of a generation we have had a good many charmers, not deceivers, but good musicians with a mission and a purpose. They wanted to take us, like Moses, for a view of the Promised Land, but we found our way led through the wilderness and no farther. The Fixed Do starved the people. The Congregational singing workers reckoned without the indifference of the people. Then our salvation was to be found in learning hundreds of national songs; first those of our own country, and as quickly as possible those of neighbouring musical nations. Soon we had folk-songs set up as something superior to national songs. For these purposes part-singing seemed to be a hindrance to progress; therefore all school song should be in unison.

The latest discovery is that the multiplication-table and five-finger exercises are a treadmill and kill-joy. And if we use the modulator, or make children learn to read musical notation, we are shutting them out of heaven. If we would let the children sing by ear, or "aurally appreciate" great music, they would not only see the Promised Land, but enter into it. We must not forget that Jordan has to be crossed, and it may be the Red Sea. Unless miracles may happen in these degenerate days, our children will not reach the real Canaan of Music by "cross-country runs" through hundreds of unison songs, national or folk, or any other. Because that is believed to be a fallacy, the Board of Education have been appealed to by an influential deputation, and responsible teachers will anxiously await their action.

Singing by ear had a long start over singing by note, and sight-readers won for about fifteen years. And for a similar period, the pendulum has been swinging back. The fear is that the clock has been put back never to go again in the direction of sound musical instruction. The mistake of the new discoverers of school music is that the teachers who equipped themselves to teach sight-singing were seeking to kill the love of music in the hearts of the children. Far from it. Fifty years ago John Curwen wrote: "There is no pleasure which will encourage the learner of a language so much as that of being able to speak in his new tongue, and there is no pleasure to the student of singing like that of finding himself able to read real tunes. Hence it is that almost from the beginning our tonic sol-fa exercises are real tunes. Very often these exercises

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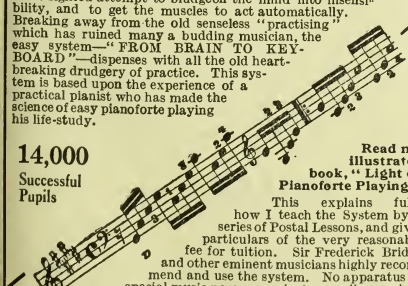

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might be greatly improved as exercises on the particular point in hand; but I dare not make them better exercises at the expense of making them worse tunes. Another advantage arises from using actual tunes as your exercises. It is that you thus insensibly cultivate taste as well as ear and voice." Similarly were the present apostles of musical appreciation anticipated, and some of them duly acknowledge it, in endeavouring to get people to become "intelligent listeners," which was the phrase used long ago by the musical reformer just named. The tonic sol-fa movement was, in fact, a wedge which drove into all sides of the block of general musical incapacity—it assisted the popular musical classes of all kinds, whether the object was to promote congregational singing, national song singing, aural culture, or sight-singing.

The wrong turning is taken by newcomers who would kick away the ladder by which we reached the temple of music. It reminds me of a very true remark that I once read: "The efforts of some people to kill the sol-fa as a medium for teaching music are analogous to a man being severely chastised for doing a favour." There was never a time when sol-faists were more needed than they are now. It is acknowledged that there has been a set-back in the schools, largely due to the lack of training of teachers who have for many years come from secondary schools to train elementary school children.

Every musical educationist should get into the boat that is going out on the flowing tide. If it is in danger, as we find it is, they should put their hands to the pumps, and not try to desert the ship. Strong men and weak have their unequal share, and should put their weight into it according to their power. Let us make the best of the workers we have. We ought all to be allies. Those who think they are the elect, the musical Presbyterians who are safe to reach the heavenly shore, should have some sympathy for—the others. The best thing happens when we begin to take an interest in what the other fellow is doing. Are we not all out to make life happier through knowing music?

When we look round we find that the people who count in altruistic service, the teachers and conductors of music in evening institutes, polytechnics, factory choirs, girls' clubs, University settlements, adult school unions, working men's clubs, brotherhoods, co-operative choirs, competition festivals, and all kinds of religious, social, and educational efforts, are using the tonic sol-fa system as a means to their higher ends. The greatest need of this movement is a new generation of young life devoted to the betterment of the people in the circle immediately within one's own reach. Is there any musical soul who can think of a way of carving out a corner of usefulness? The old missionary spirit which founded the tonic sol-fa movement is needed, desperately needed. Environments have changed, but the work is there—almost under our noses. Don't ask for a job or wait to be asked. Go and make one. If music has given you happiness, let others share it.

FESTIVALS COMMITTEE.

A MEETING of the Festivals Committee connected with Crystal Palace Fêtes has just been held. Delegates from the Tonic-Sol-fa Association, National Temperance Choral Union, and London Sunday School Choir attended, Mr. Geo. Merritt presiding. Letters were read (1) from the manager of the Crystal Palace stating that arrangements had been made with the railway companies to issue combined rail and admission tickets for adults at 2s. 3d. each, including tax, from Victoria, London Bridge, and S.E.R. stations. (2) From the Clearing House stating that the railway companies were prepared to issue tickets at a single fare and a third available for three days from provincial towns to the Crystal Palace for parties of not less than twelve. (3) From the L.N.W.R. asking that notice should be sent to the railway companies of the dates of the Crystal Palace Fêtes. It was decided to give this information so as to avoid clashing of dates. Mr. T. H. Warner, 82, Ashgrove Road, Goodmayes, is hon. secretary of this influential committee.

SCHOOL MUSIC IN WALES.

A LIVELY discussion is going on just now concerning the teaching of music in the elementary schools of Wales, and there seems to be imperative need for reform if a solid foundation is to be laid for future progress in the art. Headmasters complain bitterly of the difficulties to be overcome to teach the subject at all, pleading not only lack of facilities, but a dearth of competent music teachers. The discussion, as a matter of fact, is long overdue, for some rather startling revelations made in 1920 passed almost unheeded. Following some drastic strictures in the Report of the Welsh University Commission, a special investigation was made on behalf of the National Council of Music. This showed, among other things that there was not then a piano in a single boys' department throughout the City of Cardiff. Where expert musicians were employed on the staffs, they were not permitted to teach music throughout the schools, and an example was cited from Swansea, where a staff, stated to be suitable for a first-class music conservatoire, were almost exclusively engaged in teaching other subjects—and there was not a piano in the school! No report on that investigation has been officially published, and nothing of a practical nature appears to have been done to remedy the defects exposed, except so far as the "forward policy" of the National Council is being adopted by individual authorities. Dr. Walford Davies, as director to the Council, has made an eloquent plea for a new outlook, and replied to some of the objections of the well-nigh disheartened headmasters to his advocacy of "a daily sing song" and a "forty minutes weekly concert," so as to spread "the general gospel of melody." But even some of the harassed masters do not consider his

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policy sufficiently aggressive, particularly when he urges the gramophone as a substitute for the piano.

It certainly seems to me that there is pressing need for practical reform and a more definite and far more courageous policy, for, apart from the piano problem, which is essentially one of £ s. d., most of the defects show mainly the want of organisation and the fear of departure from hidebound system, rather than a general need for innovations entailing enormous cost. The subject ought to be thrashed out thoroughly, and public discussion should do something towards a solution of the general problem. H. N.

TEMPERANCE CHOIRS.

THE National Temperance Choral Union was one of the pre-war Festival Choirs that gathered annually in strength from all parts of the country at the Crystal Palace. The central organisation kept together, and will have its forces in evidence again next summer. The annual general meeting took place last week in the board room of the United Kingdom Band of Hope Union, and was well attended. Conductors and secretaries attended from Cardiff, Bristol, Reading, Portsmouth, Southampton, and other provincial towns. Sir John D. McClure, LL.D., Mus. Doc., presided and gave a most inspiring address. At the annual election of officers, Sir John McClure was elected president, Mr. Geo. Merritt chairman, and Mr. W. G. W. Goodworth, Mus. Bac., musical director. The Crystal Palace Fête will be held on July 15th, and an excellent programme has been arranged. Mr. W. Moss, of Reading, will conduct the adult choir, and Mr. S. W. Sharvell, of Sutton, the junior choir. Choral competitions will be held in three classes, and sports will be arranged by the Band of Hope Union. The Hon. Sec is Mr. A. H. Rogers, J.P., 20, High Street, Ware, and the chief organiser is Mr. J. S. Ardley, 18, Culverden Road, Balham, S.W.

MINIATURES.

THE chorus having gone on strike, the manager of the Stadt-theater in Halle retaliated by dismissing them *en masse*. He has chosen for the season operas that can be performed without chorus. It is surprising how many operas can be performed in this manner.

"Some Keyboard Music of Purcell, Couperin, and Scarlatti" was the subject of Mr. Stewart Macpherson's lecture at the meeting of the Music Teachers' Association at Mortimer Hall, London, W.

Madame Elsie Wood has a lecture-recital on "Music and Nature," in which the pianoforte illustrations are all taken from modern composers, as well as the songs by Miss Olivia Rae and Miss Alice Letch. It is announced to be given on February 11th at the Presbyterian Hall, Muswell Hill.

The difficulty of finding a specialist in music in every school has been mentioned a good deal lately. Dr. Walford Davies suggests that a headmaster or headmistress may find the right leader for the daily school sing-songs amongst the senior scholars. "The children certainly learn quickest by unconscious imitation and emulation of each other. A headmaster will not undermine his own or any lesser authority if he says to a spirited senior scholar who has a gift, 'Jones major, carry the class through sing-songs, and do it in twelve minutes.' Some boys have a wonderful facility in raising a tune and keeping it going. Authority is fatally undermined by an inefficient master who dare not release the children's efficiency. It is not his fault that he is an incompetent child musically and a finely educated man in other respects."

"It is an old bit of advice," writes Mr. Frederic James, "that if you haven't much of a voice you can make impressions by affected pronunciation and exaggerated expression. These will count for righteousness in some quarters and help to add effulgence to a singer's reputation." Two instances of these faults given by Mr. James are "shon," as in "salvation," and "don," as in "pardon." A more complete list was given by him in the *Musical Herald* for November, 1917.

In a paper about music read at Hull by Mr. C. H. Gore two things were found to be wrong in musical affairs. "First, the public worships the performer of the music rather than the music; and, secondly, probably a cause of this, musical education has been to a large extent on wrong lines. Virtuoso-worship is, no doubt, a very human thing, and altogether natural, but it is a very devastating thing so far as real musical appreciation is concerned. Italian opera is, no doubt, largely to blame for this particular vogue, and one often wishes great singers would keep their operatic efforts for the stage and give us real songs by Schubert, Schumann, and also by many of the moderns on the concert platform. One would rather hear on the platform four songs by Schubert, Schumann, and, say, John Ireland and Roger Quilter, than a dozen operatic voice-stretchers with their high C's and low D's, and their hatefully unmelodious trills and shakes."

COMPETITION WORLD.

THE London Musical Competition Festival owes very much to the untiring work and organising genius of Mr. T. Lester Jones. Appreciation of his unselfish labours, and those of Mrs. Lester Jones, was shown last week by the whole of the Festival Council at a dinner at the Monico Restaurant, Piccadilly Circus, which was attended by seventy-five of the subscribers to a memento consisting of an old English grandfather clock (about 1800). Dr. F. G. Shinn made the presentation. Others who spoke included Mr. E. T. Cook, Dr. Abernethy, Dr. Warriner, Sir W. Lancaster, Mr. T. J. Crawford, Mr. J. Percy Baker, and Madame Edith Hands. The work began sixteen years ago in South London, with an entry list of 296, which increased steadily to 1,366, then, on extending the area two years ago, these figures were more than doubled at the Central Hall, Westminster. Mr. Lester Jones responded to the presentation in a suitable manner.

"Creating a Choir" is the title of an uplifting article in *One and All*. It tells the story of the making of Clark Street Male Voice Choir, Birmingham. For years, rehearsals of these adult school men were held after Sunday morning class. From rough "hearty singing" in unison, they progressed to tasteful part-singing. They stimulated similar schools, and suggested a musical competition festival under the auspices of the Midland Adult School Union. Clark Street Choir competed for several years before it got first place at these contests, but when it did get there it maintained the position, winning the shield four times in succession.

Plymouth musical festival lasts for a whole week, beginning March 27th, with concerts and finals on three evenings. The foreword has a note about the variety and vitality of evening competitions plus concerts, which bid fair to oust the ordinary concert. Six new classes are added, including small choirs. The area includes Devon and Cornwall.—Mr. J. H. Lucas, 62, Hill Park Crescent, Plymouth.

Enfield musical festival is affiliated with the Juvenile Organisations Committee, and takes place on March 31st and April 1st. Fifteen new classes added, for junior choirs, pianists, and violinists of the districts, also vocal soloists.—Miss Ethel Woods, County School, Enfield.

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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address.

Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

RUSSIAN ORGAN MUSIC.

I am anticipating giving a recital of Russian organ music in the near future. Kindly give me your suggestions of organ pieces of fairly difficult character, suitable for about an hour's programme. Please name five or six pieces in the following styles, attractive from the audience point of view:—(1) March; (2) Berceuse or Impromptu; (3) Melody; (4) Piece on Fugal style; (5) a suitable Finale.—AMATEUR ORGANIST.

(1) "Coronation March, Tchaikovsky. (2) "Pres de la Mer," Arensky-Pollitt, or Freyer's "Variations on the (old) Russian National Hymn." (3) Melody in F, Rubinstein, or Prelude in C sharp minor, Rachmaninoff. (4) We do not know of any Russian pieces in Fugal style. "Basso Ostinato," Arensky-Horner (published by Novello), would be suitable at this part of the programme. (5) Overture, "1812," Tchaikovsky. These pieces, arranged for the organ, may be obtained either from Novello, Augener, or Chesters.

DIPLOMA FOR SINGING.

Is it possible to obtain a musical diploma merely as a vocalist? If so, will you let me know the procedure?—C. H. G.

All the leading musical institutions examine singers for diplomas. Possibly you may fail if your first effort is to undergo examination for the performer's diploma of L.R.A.M. or A.R.C.M. It would be safer to take one of the local examinations of the Associated Board and, if that proves to be easy, go on to the professional diplomas named. Send to the secretary for a syllabus, finding the addresses any week in our advertisement columns.

SIGHT SINGING FOR PIANIST.

Can you please give me any advice as to the best way to learn to sing music by sight? I am a fairly good reader for pianoforte playing, but when it comes to singing it is quite an impossibility for me to sing two notes together correctly.—E. K. B.

You lack co-ordination of ear and eye. You possess the knowledge of the value of notes, but your ear cannot pass through your voice what you see and know as notes. In short, you cannot hear the music for the notes. Doubtless this is the diagnosis of your case. The cure lies in aural treatment. The prescription may be found, with the help of a friend to play the exercises out of your sight, in Oakey's "Textbook of Ear-training" (Curwen).

OPERETTAS FOR LADIES.

Our village choir of ladies have performed an operetta on a Japanese subject with such success that we are asked to continue similar entertainments. Can you recommend one or two works that can be given with very little male leadership? We find that we work better together when we have not to consider members' friends.—W. G.

Your point deserves serious consideration. In our sex we are not so superior that we can afford always to embrace the other sex. Many a man would say that his happiest choral evenings were spent in a male voice choir. Very likely the same man would come with the more zest to a mixed choir next night. Unfortunately, the publishers have not provided for Adam-less operettas—they are mere men. But the few male characters that take part in the following works may be personated quite well, if not better, by ladies. Messrs. Curwen will send you a parcel on approval, if you pay the carriage and return copies of these works:—"Princess Ju-Ju," "Pearl, the Fishermaiden," "Sunriseland," "Spring Triumphant," "May-day in Welladay," and "Little Sir Hugh."

MASQUES FOR BOYS.

Can you tell me of some pageants, masques, mystery plays or such, suitable for production by boys from 9 to 18 years of age?—X. Y. Z.

A pageant which was written for and produced by a boys' school is called "Historical Scenes for Schools." Another, with unison choruses, is "A Masque of Maytime." Again, for unison singing, but requiring a number of girl characters, you may take "A Masque of Midsummer." More of the operetta type is "The British Lion," but the unison choruses of sailors and pirates are specially attractive to boys. Another operetta that was written for boys is "Knavish Tricks." Messrs. Curwen will send these, if you write for them on approval terms.

ANSWERS IN BRIEF.

W. L. T.—The address of the pedal reed organmaker which you have failed to trace is John Holt, Pioneer Works, Station Road, Harborne, Birmingham.

CHOIRMASTER.—If your clergyman friend will accept the pronunciation given in Worcester's large dictionary, the Scripture words are given thus: "Naph'-thal-ī," "Si-na-ī."

F. H. S.—Tools used in piano making and tuning can be had from Messrs. J. and J. Goddard, 68, Tottenham Court Road, W.1. A special maker of tuner's wedges is R. J. Halcrow, Wedgewood, Uxbridge Road, W. Ealing.

E. B.—We have no copy of the song.

E. C. A.—(1) A biographical sketch, with portrait, of Mr. Frank Mullings appeared in the *Musical Herald* for August, 1917. (2) Mme. Kirkby Lunn's address is 10, St. John's Wood Park, N.W.8. (3) "Who's Who in Music," Pitman and Sons.

A LOVER OF BACH.—There is some doubt whether what you state about the R.C.O. examinations would be endorsed by the examiners. A successful candidate who has read your letters doubts whether an examinee, weak in practical questions or general knowledge, would pass on the strength of his counterpoint high marks. It would be a rare case. We agree with you that these subjects are more useful than counterpoint in the work of an organist. You put the case eloquently for choir training and other subjects, and hope the R.C.O. do safeguard these interests.

W. W.—It simply means "rhythmic."

Musical News and Herald

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Hustle.

By THE EDITOR.

IT is no new thing to refer to the present age as that of speed, and to extol the benefits that have accrued from rapidity of locomotion and of communication. Nor have there been lacking writers to point out to us the price that we pay for this general acceleration of life, in terms of leisure, of reflection, and of the capacity for enjoyment. The so-called leisured classes are less affected than the rest of the community because in the real sense they never possessed leisure. It takes a busy man to master the difficult art of idling, an accomplishment that is almost vital to the maintenance of energy. The habitual idler deludes himself into the belief that he can kill time, but the active man knows better. There is, however, for each individual a point of equilibrium, the existence of which enables him to balance activity with idleness, to the advantage of both; and present conditions, especially since the war, have displaced that point for most of us. The professional man, who desires to retain the degree of material comfort to which he has been accustomed, has no choice but to work harder, at the cost of that relative idleness which is his means of mental recuperation. He is thus deprived, to a large extent, of opportunity for reflection, whether conscious and deliberate, or of that kind which permits ideas to take shape and develop themselves subconsciously. At the same time the capacity to enjoy what is best in life necessarily tends to wither, because the hustling to which he is subject both blunts his sensibilities and deprives him of leisure. If, for instance, he is a lover of books, he has no time to browse in a library, which is the form the art of idling takes for him, but if he is to spend profitably the short time that remains to him, he must concentrate almost as much as he does in his hours of active occupation. Such is the price that most of us have to pay for the general acceleration of to-day. It is a very mixed blessing.

The art of music suffers considerably from these conditions. Musicians who have proved their worth and whose services are in demand, are unable to work out their artistic salvation as they should. They simply have not the time. It is customary to offer pecuniary reasons for the prevailing evil of insufficient rehearsal. But they are not the only explanation. Rehearsal means study, and study means time, which has become too precious to be squandered upon it. Even more serious is the fact that musicians take less pride than formerly in giving finished performances. If the economic reason were the only one, we should not experience, as we often do, insufficiently prepared performances of chamber music, the rehearsal of which involves, not money, but only time and the desire to give a perfect interpretation. The evil is not limited to any one sphere, or to any country. We are accustomed to tell ourselves that it is worse in England than elsewhere, but there lies before me a journal from the Continent, in which it is pointed out that Gustav Mahler, after the sixth rehearsal of one of his symphonies, declared that he could only give a general indication of it, whereas recently, in his own city of Vienna, his fifth symphony was performed after two short rehearsals which included also Debussy's "Nocturnes." In the operatic world the same conditions prevail. Operas are rushed on to the stage, not so much because the finishing touches to the performance would involve further outlay, as because everybody concerned is in a hurry. For many years I can scarcely remember any opera given for the first time in its respective season that was not in reality a dress-rehearsal.

Then there is the hustle of the aspirant. At

the very time when calm study is all-important, there must be the excitement of a recital, after which the undiscriminating applause of misguided friends, induces the delusion that apprenticeship is at an end. Even in our great institutions there have been cases in which a young musician, barely emerging from studentship, has been appointed a professor, and the occupation of teaching is perhaps more effective than any other in undermining the value of leisure. If one has been giving lessons all day and every day, there is much excuse for failure to maintain one's mental communion with the world of ideas. There was a time when I used to comment cynically upon the absence of the profession, as a body, from performances at which their attendance should have been a duty both to themselves and to their calling. But I have grown older and, I trust, wiser. They could not help themselves. The pace was too strong.

At the same time, the sympathy that is often offered to critics because the pace demands that they should record their impressions within the hour, is not entirely justified. I hold it to be, on the contrary, a very helpful discipline to be compelled to write under the direct reaction of a performance, before its salient features have composed themselves into a settled physiognomy. The difference between what one writes then and later is essentially that between a rapid unpremeditated sketch and a considered portrait; and every artist knows the value to him of the former. Perhaps I have been fortunate, for, during the greater part of my journalistic career, I have had to do both, but I have always found the hustle of daily journalism valuable, both in its recorded results and as a prophylactic against the kind of indolence that assumes the garb of procrastination in the forming of an opinion. It furnishes a kind of sheet-anchor for subsequent reflection which, without such discipline, has a natural tendency to become subjective or even vague. So long as the reader understands—and I do not see how he can be in any doubt—that daily journalism is one thing and reflective criticism another, he is really the gainer by conditions which confront a critic with his responsibilities before he has had time to consider the imponderables that enter into the composition of a critical essay.

On the other hand, this hustle results in overwork. It is not so much the multiplicity of concerts that has this effect as the conditions which compel almost every critic who is not an amateur to become a pluralist. These conditions have notoriously become worse since the war, and to-day it is practically impossible to remain faithful to the profession of criticism without converting oneself into a factory. There is the danger. It has a two-fold aspect. A writer who is overworked is liable to betray fatigue in his style. Worse than that is the fact that he forfeits the leisure that is indispensable for the development of new ideas, and the acquisition of new knowledge. His only chance of salvation depends upon his being fully aware of this danger, and combating it with every ounce of energy that the exacting demands of the situation have left available for the purpose. It is of some importance to mention this just now, when a general improvement has been noted in the type of leisurely essay that is contributed to the reviews, whilst at the same time the quality of the articles on music appearing in some of our leading newspapers has shown a tendency to deteriorate into a rumination which is dyspeptic when it is not anæmic. The writers are tired men. I have the best of reasons for sympathising with them. I have little doubt that they, like myself, are longing for a respite and a plunge into a new, invigorating, atmosphere, but we are all tied to the machine. We are all longing to emulate Dr. Burney in surveying musical Europe, in order to rid ourselves of the obsession that the world revolves round Langham Place, but circumstances and the railway time-tables forbid. As is not uncommon, the new factor in our lives ends in a negation. We are hustled so much that we come to a standstill. Then we are driven to vent our ill-humour on each other. I, at least, have no illusions about it.

Meanwhile, music itself has the appearance of being hustled—but only the appearance. The reality is that music, like literature, has acquired a more intimate relation to actuality than ever before. In doing so its momentum was accelerated, but not beyond the necessities of the process, which is not yet complete. After being a haven of refuge from life, it set itself the task of catching up with life, and quite possibly became a little breathless in doing so, but I do not consider this harmful. I have frequently been told that this phase has produced no immortal masterpieces. That is as may be. I have never succeeded in convincing myself that it was under any obligation to do so. The time-honoured question, what has posterity done for us, still remains unanswered. Moreover, posterity will, as usual, look after itself, and by delving among the immense output of the last fifty years, it will assuredly discover works which will be judged as masterpieces according to its new standards, of which we can have no inkling. That a great deal of the music that has interested us during these decades should turn out to be ephemeral, does not in the least cause me to modify my attitude towards it. In writing of Debussy, for instance, I freely admitted the possibility that

only a fraction of his music might prove to possess the elements of longevity. Is it not enough that, at a vital moment, he reflected in sound certain aspirations of which the musical world was dimly conscious, and that he left music as an expressive medium richer than he found it? What if the same be true of Moussorgsky in his own day, or of Stravinsky in ours? Would it in any way lessen the value of their services to music? Are we so obsessed with hustle that we must needs hustle posterity as well as ourselves? For my part I am content if I find in a piece of music the pulsation of the rhythm in which we live. If it reflects one tiny facet of what the world is thinking and feeling to-day, that is sufficient for to-day, and to-morrow must look after itself. But it is not every day that one receives an impression of that kind. Music has not yet been hustled out of its retrospective habits.

COMMENTS OF THE WEEK.

Who is Unmusical?

We refrained from commenting last week upon an interesting article that appeared in the *Daily Mail* under the title "What Music Means to Me, by an Unmusical Man," because we foresaw a sequel, which duly appeared in the correspondence column. Mr. Ambrose Coviello, writing from the Royal Academy, where he holds a professorship, pointed out that the author of the article, so far from being unmusical, appeared to possess in a marked degree that sensitiveness to the emotional appeal of music which is the essential attribute of the musical person. The anonymous writer evidently shared a very common delusion that musical appreciation is a matter of learning. He wrote: "I suppose there are numbers of people like myself who simply cannot exist without music. Not that we are musical. Far from it. We know nothing of the mysteries of harmony and counterpoint. We cannot play, and to hear us singing in our baths would cause acute agony to well-trained ears." Yet he also had an inkling of the truth, for he continued: "We who are unmusical, who are ignorant of form and technique, derive perhaps a subtler pleasure, a keener sensation than the learned ones. We do not criticise. *We feel.* Music interprets us. It *is* us." To this Mr. Coviello replies that the learned ones have this sensitiveness as strongly as those who were wrongly described above as unmusical, the difference being that they had added to it an intellectual appreciation that serves only to heighten the wonderful power of music to interpret our every mood. But here Mr. Coviello in turn begs the question. Whether learning inevitably increases sensitiveness depends entirely upon the nature of the latter. In fact, it is not an uncommon experience to meet with instances in which it has had precisely the opposite effect of blunting the sensibilities, and even deadening the love of music for its own sake. There are musicians who hear music almost entirely as an intellectual exercise, and it is our opinion that their claim to be considered musical is a much weaker one than that of the man who has no learning, but feels music.

The Compositor's Familiar.

We have no intention of joining the ranks of those journals which derive weekly amusement from the misprints of their contemporaries, but sometimes the temptation is too strong for us. Even so we might have passed without comment the surprising statement in the *Daily Mail* that Mischa Elman's "Lola" was better than his classics, had we not been reminded of it the next day by an article in the *Sunday Express* upon his reported determination not to marry. This set us wondering who and what "Lola" might be, and how she came to be named after the truant spouse in "Cavalleria Rusticana." We imagined that the enterprising interviewer had missed his opportunity, until we remembered that Mischa Elman, at his recent concert, had played Lalo's Symphonie Espagnole.

A Sign of the Times.

In writing of contemporary influences in music, we have often referred to a tendency to deal with pathos in the manner of the tradition to which we owe the pathetic figure of Pierrot. As may be gathered from that immortal creation, there is nothing new in the idea. It is not merely a revival, but a swing of the pendulum away from the more direct forms of romantic sentiment. Nor is it limited to those forms of music which have their stronghold at Queen's Hall. There has just come to hand "Forgive and Forget," words and music by Lyn Murray. The poem expresses sentiments of the obvious kind that it has been the custom, for some generations, to set in the form of the drawing-room ballad, with its pathetic inflections and its inevitable high note in the penultimate bar. But the composer has caught the spirit of the hour, and he has made of his poem a vocal fox-trot. Even so he cannot claim to be a solitary pioneer. Some years ago a singer in revue, who had some of the gifts that go to the making of a great actress, used to delight her friends privately by interpreting "You Made Me Love You" in the manner of a tragedy queen, giving full value to the emotion. The most remarkable thing about her performance was that the jingle of the tune,

so far from impeding it, seemed in some curious fashion to intensify its dramatic effect. In fact, those who heard her found it preferable to the ballad idiom, which renders even a robust sentiment anæmic. We are not aware whether Mr. Murray was actuated by these considerations, but he is certainly up-to-date.

"Façade."

Imagine the half of a room partitioned, with a curtain on which is painted a neo-primitive version of the open-mouthed mask of poetry. Insert into this gaping orifice the funnel of a megaphone, and the *mise en scène* of "Façade" is complete. At the business end of the megaphone, behind the curtain, is Miss Edith Sitwell, who recites a selection of her latest poems in elaborately varied rhythms, the justification of which is musical rather than poetic in the accepted sense. If they are to be declaimed in accordance with the author's intentions, it will be necessary to publish them with time-signatures, bar-lines, and other musical indications. The declamation has an accompaniment, with an overture and an interlude, for flute, clarinet, trumpet, 'cello, and percussion. The composer is Mr. W. T. Walton, hitherto known chiefly by his string quartet and a few songs. In this instance one might consider him to be a little influenced by Satie if one did not know that the somewhat limited terms which Satie has added to the musical vocabulary are already current coin. Walton is cleverer than that. He has caught the spirit of the occasion and produced a result that is simple, without having that intentional simplicity which derives from excessive sophistication. The ensemble must be judged phonetically. If one likes the sound of it, one will not miss the sense. If one does not, one will regard it as nonsense. That is the course recommended by the faculty, in the person of the author of an article on "Nonsense Music" which failed to make Lord Berners squirm. We prefer the other. To us the sound was not only exhilarating, but, in a peculiarly direct way, expressive. Perhaps "Façade" is experimental, but if so, not only was it a jolly experiment to make, but it will have a result. Its worst danger is that the result may be a formula. But that happened even to music-drama.

Music in Roumania.

Apparently musical Bukarest is a little hurt at being overlooked. It is true that one hears little in Western Europe of what is happening there, and that the only Roumanian name with which we are at all familiar is that of Georges Enesco. That, however, is not altogether our fault. Bukarest happens to be a long way off. But the information has a familiar ring about it when we are told that there is a Society of Roumanian Composers whose aim is the preservation of the essentially national characteristics of the music. No doubt a period of nationalism is as necessary to the musical development of Roumania as it has proved elsewhere, and perhaps even more so, for Roumanian musicians have hitherto yielded a little too readily to Parisian influences. There is also a State-aided Opera, a Philharmonic Orchestra, and a Conservatoire with six hundred and fifty pupils. In short, musical life in the last three years has developed a considerable degree of activity in Roumania, as in most of the countries affected by the dismemberment of Austria-Hungary, notably in Czecho-Slovakia. After all, patriotism is no bad stimulant.

Music in Ireland.

We gather that there is a post of "Director and Supervisor of Musitians, Trumpets, and Kettledrums, attending the State in Ireland," held at present by Mr. William E. Hopkins, who gave an organ recital at the Æolian Hall last week. The title induces visions of heraldic splendour. But for that very reason, it may appeal to the Irish imagination as affording an opportunity to kindle a national interest in music. For some obscure reason the Celtic regions of these islands are scarcely pulling their weight in music as effectively as they are in literature. To most of us it is somewhat surprising that the strong musical impulse that is unquestionably characteristic of the Irish nation should express itself so meekly, at a time when Dublin has acquired prominence as a literary centre, and when Irish players have given the English stage an instructive rap over the knuckles. We are not over-confident of the influence of officialism in the arts, but here, at least, the Free State has an opportunity. It is not a question so much of appointing functionaries, or of allotting subsidies, as of giving to Irish music such advantages as it may gain from a ceremonial association with national life. Mr. Hopkins talks of reviving the Ancient College of Irish Bards, with all its ritual and dignity. In that there is the danger that it may develop into academic millinery. The Free State can do better than that, both in the capital and in the outlying districts, by more subtle methods. There must be a middle path between mandarinism and the apathy of English governing bodies, and we are mistaken in the quality of Irish intelligence if it fails to discover one.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be "Tutti."

No. 6. D'Alvarez.

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MUSIC OF THE PIANOFORTE.

By ERNEST FOWLES.

(Concluded from last week's issue.)

IT was natural that the growing content of Beethoven's music should react upon the attitude of those who attempted to essay it at the keyboard. Indeed, the purely physical side of pianoforte technique was becoming a problem of vast importance. The genius of Beethoven had impressed upon players the hard necessity of an adequate preparation for their interpretative duties. But yet newer forms of keyboard treatment were to make their appearance. Chopin was to startle the world with claims romantically inspired, and to be fraught with still more romantic consequences. Then, when the world had been thoroughly saturated with the witchery of Chopin, Brahms was to arise with his stern message from the heights of an ardent intellectualism. "Stay," was his message, "you are on a wrong track. Chopin will lead you nowhere. Love him, play him, as you will; yet do not forget the master of whom we are all the servants. Remember the message bequeathed by Beethoven in his later works. Carry on from there!" It was a word worthy of the occasion. The cult of abstract thought. That is what the message of Brahms means to you and to me. We may pass aside to other forms of the art, to the spectacular, to the fervidly emotional, to the harmonically dazzling, to the frankly experimental; but our ultimate yearnings will lead us back to the satisfactions inseparable from, and always to be associated with, the expression of intimately personal thought.

In the wizardry of Liszt, the world of pianism escaped a great danger and learned a great lesson. The danger is obvious; the lesson, less so. No pianist of any pretensions can afford to neglect the keyboard expositions of this sorcerer of the pianoforte; but it is one thing to profit by observing his methods in the course of digital study and quite another to allow one's self to be diverted from the inner reception of musical thought by the purely outward forms of brilliant keyboardism. In the craft of the pianist is an ever-present peril against which he must be continually watchful, viz., a possible loss of the sense of perspective. There is, there can be, no compensation for the man or woman bereft of the sense which, amid the flutter of contending claims, steadies and controls the mainspring of the art-life.

One would like to dwell upon Schumann's contribution to the literature of the pianoforte, upon the supreme personality of his diction, upon the ineffable and ineffaceable charm with which he speaks to us. No composer has more faithfully mirrored his experiences in deathless music; upon no composer have the fates bestowed a greater power to come to grips with the early realities of life. Without the music of Schumann, the repertory of the pianoforte would be infinitely poorer. I have said elsewhere that art is another word for service. The true artist is the servant of his own age and, often, of the ages to come. We are in the heyday of modern experiments in musical expression. We search, sometimes unavailingly, sometimes with a glint of hope, a glimmer of understanding; but, ever and anon, our souls turn to the glorious heritage left to us by the earlier makers of modern music. At such times, the music of Schumann recalls us to the reality of things as they have been, as they really are, and as they yet may be.

Space forbids me to fill in the gaps. I should like to have had a word for Clementi, dear old illuminatingly uninteresting pedant. We might have stayed awhile to discuss the amiable pleasantries of Cramer and his Studies. A word of gratitude might not have been inopportune for deliverance from the platitudes and vulgarities affected by composers of a certain type of thought whose influence is now hastening towards perpetual and well-merited extinction. But I must hasten on to an appropriate coda.

Who does not welcome the latter-day renaissance of the craft of pianistic literature in Russia, France, and England? Before she disappointed the high political hopes which had been centred in her, Russia had won the esteem of the nations by her gradually accumulating output in the world of art. In the day of her abject misery, we cannot permit ourselves to forget this. In time to come, Russia will awaken from the torpor of spiritual inaction. East and West will then once more unite in understanding, with the additional advantage that time will have given us a more critical apprehension of the real character of her contribution to music. While acclaiming the best work of her best writers, we shall not be so ready to form immature judgments with reference to her output at the cost of other nations and, in particular, of our own.

In France, the true grain is also appearing. We can at least be grateful to her for her splendid gift of the past in the person of Couperin and, at the same time, regretful that his music is not more widely known and played by the young musicians of to-day. We have passed through the Debussy craze. Many of us have learned to wonder at his delicate idiom as well as at the strength of his love for music, a fact so clearly portrayed in his work. Debussy is probably destined to be a finger-post on the path of history, not for the delectation of a crowd of imitators, but for the initiation of the devout in the penetralia of musical atmosphere.

What shall I say of the growing school of British writers? Shall I name them, one by one? I dare not! It is for future generations to appraise their work, not for us. They form a glowing group of enthusiasts. Such composers, and they are fortunately not a few, are doing more for their country than the most ardent patriotism could desire. It may be that, through their efforts, our land will recover its once proud position as the leader of music written for the keyboard.

It is but natural that my last thought should take the form of a very obvious question. What is the attitude of the teachers of the present day towards the modern school of British music? Is it one of comparative indifference to its claims? Is a canon of criticism being applied to such music to which that of other nations would never be subjected? Avowedly, if the criticism be just in this case or in that, nothing can be said against it. It were better to forgo every thought of a British school of music rather than to attempt to erect it upon an unsubstantial or sentimental foundation. But if criticism be blind, if it find no other reason for rejection than the fact that the music is British-born, it must necessarily spring from a perverted appreciation of the realities of the art. There, in brief, is the danger. When a great cause is lost, it is usually the exponents of the cause who are to blame. If the cause of British music is postponed, is put back for generations, the fault will not lie at the doors of those who served their fellow-men in faith; rather will the blame be attached to those who, presumably, possessed the skill to appraise, but who lacked the vitality and vision by means of which alone is it possible to extend the hand of practical help in the hour of need.

LONDON CONCERTS.

BOHEMIAN STRING QUARTET.

WIGMORE HALL, *February 6th.*

Such experiences as this make one cynical. The Bohemians are, subject to certain reservations, an excellent string quartet, but surely it will not disturb diplomatic relations with Czecho-Slovakia if I assert that I have heard better playing from English quartets which could only attract a third of the numbers that flocked to the Wigmore Hall on this occasion. I do not begrudge our guests the attendance, but why should it be necessary to hail from Czecho-Slovakia in order to attract it? They opened their programme with Beethoven's posthumous quartet in B flat, including the Grand Fugue, a tough morsel. It was played with their customary impulsive fire, but also with the roughness that has characterised their playing on several recent occasions. The more energetic portions went well, but there was no delicacy in the quieter moments. The performance of Dame Ethel Smyth's Quartet in E minor was, on the whole, more satisfactory. It is one of her best works, full of musical interest, and with a vein of personal invention that singles it out as a composition of the kind one is always glad to hear. I was particularly pleased to renew acquaintance with the scherzo, which has been my favourite movement in this work since it was first performed. Miss Fanny Davies afterwards joined the players in Dvorák's pianoforte quintet. E. E.

MARIE HALL.

WIGMORE HALL, *February 7th.*

At a time when several interesting sonatas by eminent English composers of to-day had had only the customary two or three performances in London, Miss Marie Hall, who might, and should, have unostentatiously added them to her répertoire, preferred the more spectacular method of appealing through the Press to composers to send her their works. It would be ungracious to examine her motive, but the result, inevitably, was one of those "All-British" programmes which have the effect of presenting English music as a "side-show" to musical life generally. Of the three works performed only one, Rutland Boughton's sonata, could have held its own in an ordinary programme. Like so much of this composer's music, it suffers a little from an inner conflict of styles, the one reminiscent, the other influenced by the national trend. Of these, I prefer the latter, which is the less pretentious of the two, and I could have wished that it had elbowed the other off the manuscript paper. But I suppose that Boughton, having solemnly inscribed three pseudo-profound quotations from "Also sprach Zarathustra" on his title-page, found it incumbent upon him to do something, however little it might be, to establish a connection between his music and Nietzsche's philosophy. If so, the intention, which in any event would have been powerless to make the music better, has made it less good, for those parts of the sonata are best in which the intention has been least realised. Much of the music is as good as the philosophy is poor. Mr. Percy Sherwood's Sonata in C minor is merely a sonata *comme il y en a tant*, a sere and yellow Sherwood Forest of notes without even one romantic outlaw to give it life. It proved as dry as the programme-note which, in describing each movement in turn, carefully supplied the information that the second subject was in E flat. Mr. Gordon Bryan's Suite bore the disarming indication Op. 1, and showed a moderate amount of promise but little actual achievement. The three composers joined Miss Marie Hall in their respective works, but it is doubtful whether this proved an advantage, as each in turn seemed to give the violinist rather more energetic support than she bargained for.

This concert gained in attractiveness from the singing of Mr. Gilbert Bailey, whom I had not heard before. I do not hesitate to say that he was a more convincing advocate of British music than anybody else who took part in it, for he sang songs that were English, with an unusually clear English articulation, and with a baritone voice whose lyrical quality had, so far as one could judge, not been tampered with. There was nothing sensational about either his choice of songs or his interpretation of them. Everything was quite straightforward, and his two groups of songs turned out to be the most enjoyable part of the programme. E. E.

BRAILOWSKY.

WIGMORE HALL, *February 7th.*

The impression made by Mr. Brailowsky's pianoforte playing at his previous recitals was considerably deepened by his interpretation of a Chopin programme. Occasionally there was an excessive emphasis and a startling departure from the accepted and expected, but the readings of the Fantasia, Op. 49, and the Sonata in B flat minor, Op. 35, were instinct with a genuine feeling, youthful seriousness, tenderness, and exuberance that seemed to rejuvenate the music. The rendering of the funeral march in the sonata was dignified and expressive of manly grief, without a touch of weak sentimentality. A number of the studies were most brilliantly played, but it would have been better to give them as announced in the programme. F. G. W.

CLASSICAL CONCERT SOCIETY.

WIGMORE HALL, *February 8th.*

Misfortune dogged the eighth concert of the series. Miss Vera Horton and Mr. Granville Bantock were unable to appear, and although Miss Sibyl Cropper sang the composer's songs and Miss Daisy Bucktrout played the accompaniments, the lack of finish confirmed the statement in the programme that these clever artists had come to the rescue " at almost a moment's notice." Nor was Mr. Augustus Milner happy in Bantock's " Two Ghazals of Hafiz." It may be acceptable to some readers to explain that a Ghazal is a Mohammedan love song of fervent character, and requires more subtlety in its delivery than Mr. Milner appeared to realise. But the shortcomings of the concert were forgotten when Mr. Thibaud played. The rich quality of tone he drew from his violin, the breadth and significance of his phrasing, and the poetic charm of his readings riveted attention and stirred imagination. He vivified a sonata by Henry Eccles of the eighteenth century in a surprising manner, and interpreted a " Poème " by Chausson with fascinating delicacy. F. G. W.

BENITO BRANDIA.

WIGMORE HALL, *February 9th.*

Complete criticism of the abilities of Mr. Benito Brandia, a young Spanish 'cellist new to Londoners, may be withheld, as he is to give a second recital, and particularly as on his first appearance it was noticeable that he improved as he proceeded with his programme, which included Schumann's " Adagio and Allegro." His tone in legato passages was rich and pure, but with increase of speed it deteriorated, and the attack was not always clean and decided. F. G. W.

GLADYS MAYNE AND BERTRAM AYRTON.

ÆOLIAN HALL, *February 9th.*

There can be no doubt of the sincerity of Miss Gladys Mayne's pianoforte playing. Her readings at her recital with Mr. Ayrton testified to conscientious study and assiduous practice, but they were lacking in subtlety, especially in Ravel's " Jeux d'Eau " and Debussy's " Clair de Lune." Mr. Ayrton presented an admirable selection of songs and he interpreted them with an earnestness and musical sensitiveness fully appreciated by the audience. Technically he has more to learn, particularly in projecting the voice and in obtaining greater control over dynamic gradations. When these things are acquired Mr. Ayrton should do well for English music. The accompaniments were beautifully played by Mr. Berkeley Mason. F. G. W.

MR. WILLIAM E. HOPKINS.

ÆOLIAN HALL, *February 9th.*

Coming with a distinguished name and the reflected glory of a high official position in Dublin, Mr. Hopkins could not complain if we attended his organ recital with considerable expectations which, it must be said, were only partially fulfilled. He excels in making and performing transcriptions of orchestral works, so that the outstanding features of his recital were Debussy's " L'après-midi d'un faune " and Strauss's " Till Eulenspiegel," which he had arranged specially. Perhaps one reason for this was that his avowed intention was to display " the perfect voicing of the orchestral stops and the delicate wood-wind work of the organ." Less satisfactory was Widor's Fifth Organ Symphony, while his playing of Bach's Toccata in F, in spite of some brilliant pedal work, was quite foreign to the spirit of that master. H. A.

WILLIAM MURDOCH.

WIGMORE HALL, *February 10th.*

The pianoforte playing of Mr. William Murdoch is always interesting. All he does seems to have been so carefully thought out, and the balance of tone and relative importance of parts are so nicely maintained. Moreover, Mr. Murdoch has remarkable skill in securing shades of tone-colour and in suggesting mysticism and poetic subtleties. His performance of Beethoven's " Variations in C minor " was delightfully neat, and the reading of the composer's Sonata in E was eminently sane and manly, but it was in Debussy's " Twelve Preludes " that Mr. Murdoch's distinctive manner and command of suggestion became prominent. F. G. W.

MISCHA ELMAN.

QUEEN'S HALL, *February 10th.*

There ought to have been a much larger audience at Mischa Elman's recital, for he is one of the few that have developed from the boy prodigy to the really fine mature artist. His technique could be taken for granted, but his style and personality had yet to be discovered. He did not leave us long in doubt as to these, however, for the first movement of a work of so professional a character as the Vivaldi-Nachez Concerto was almost a musical treat. His full, romantic tone, his free phrasing (almost too free at times for comfortable accompanying), his evident feeling of something in the music which the ordinary player would not be aware of, made it delightful. It was in the Brahms Concerto that he reached the height of his powers and proved himself the possessor of an individuality entirely different from that of any other artist. He did not play it with the self-possession of a Kreisler, nor with the regard for the composer's written directions which most regard as essential, or with traditional sombre dignity. Nevertheless, it was the music of Brahms and not of Elman, and one felt that the German composer would himself have been cheered by the happy spirit in which it was interpreted. Other engagements prevented me hearing the " Symphonie Espagnole " of Lalo, but it is easy to believe the statement that it suited him perfectly. Sir Henry Wood and the New Queen's Hall Orchestra did marvels as accompanists. H. A.

SYMPHONY CONCERT.

QUEEN'S HALL, *February 11th.*

It was a happy idea of Sir Henry Wood to place next to each other in his programme the Ballet Suite of Rameau and the Symphonie Fantastique of Berlioz. One saw the essential difference of the two composers, as well as their common national character. Rameau was a reformer; Berlioz an innovator; but they were both Frenchmen, in spite of the hundred years that separated—or united—them. Considering the different subjects and the different composers, it was interesting to note the similarity of idiom at certain points. Also, it was obvious that in the contrasts Sir Henry Wood found the type of work in which he could rejoice. The New Queen's Hall Orchestra have never played better than in these works.

The Prelude to Elgar's " Dream of Gerontius " was not so well played, and Lamond in Beethoven's C minor Concerto did not seem to call for fresh critical notice. H. A.

NORMAN WILKS.

STEINWAY HALL, *February 11th.*

The refinement and intimacy of Mr. Norman Wilks' interpretations of pianoforte music provide a restful contrast to the fiery and sensational playing of many pianists. At his third recital he gave a very distinctive reading of Schumann's " Papillons," and, assisted by Mr. George Woodhouse, introduced Casella's " Pupazzetti," five quaint pieces for marionettes respectively named " Marietta," " Berceuse," " Serenata," " Notturnino," and " Polka." A " Fox-trot " by the same composer could not be given owing to non-arrival of the music. The audience, however, had plenty of material for thought and instructive entertainment. F. G. W.

A VISIT TO BRADFORD.

WHERE there's a will there's a way, but a train that is due to arrive at 5.45, and a performance that begins at six, make the two rather a tight fit. If I place on record the personal detail that I was in my seat before the conductor had reached his for the overture, it is merely to indicate the spirit in which I travelled to Bradford. I had heard, with real pleasure, that the British National Opera Company was doing well, and was correspondingly eager to see for myself how things were going. The Alhambra Theatre was sold out. My own seat was a supernumerary one added at the last moment, and it appears that this crowded state had been the rule throughout the week. There was a very evident enthusiasm in the audience. I learned afterwards that Bradford had taken the venture officially to its heart, expressing its feelings through its Lord Mayor and a prospective municipal luncheon. They have treated the inauguration of the new company as an event, and in that they have shown a clearer vision than could have been counted upon in this wonderful London of ours. When I overheard, in the first interval, a brawny operagoer expounding to a new recruit, in the language of Yorkshire, the main outline of the story, my imagination endowed the speaker with a symbolical importance that would have surprised him, had he known it. He was helping to pass on the torch

The performance was a good one, but the degree of its excellence naturally depends upon the standard applied to it. Here is a company of artists, some of whom are experienced and some not. They are still in the first week of their corporate existence. From a financial point of view they must tread warily. They cannot afford, for instance, to renovate all at once the scenery that has recently come into their possession. They have had to rehearse an entire répertoire in advance. It would therefore be manifestly absurd to judge them by those things that have remained undone, and of which they are themselves as fully aware as any critic. It is due to them at this stage to judge them by what they have actually accomplished, and the performance I attended of "The Mastersingers" last week was a considerable achievement. There were imperfections, but none that one could describe as disturbing. Remember that there were several people on the stage who were new to their work, that the *Eva* had had very little experience and was making her first appearance in this part, and that, Mr. Percy Pitt being indisposed, his place was taken by Mr. Aylmer Buesst, who, I am assured, had not conducted this opera before. It is not surprising that he was a little over-anxious, but he resisted the temptation of concentrating upon his orchestra and was of real assistance to the singers. It is mostly due to him that only one cue went astray, and that with one of the less important Masters.

Miss Sarah Fischer, the young Canadian soprano who took the part of *Eva*, has a charming voice, and will be an acquisition to opera when she has picked up a little more stage-craft, but the lack of it was not a serious matter in a part whose requirements in this respect are so slight. The *Magdalene* gave one an opportunity of welcoming Miss Edith Clegg.

Mr. Andrew Shanks's reading of the part of *Hans Sachs* is quite a personal one. He has the right voice and sings the music splendidly, but his manner is rather too youthful to fit the indications of the text, and he lacks the unction of the character. He is not overflowing with the human kindness that is the very essence of Hans Sachs, and this makes some of his paternal speeches sound dramatically an exaggeration, if not an insincerity. But he satisfies the musical demands. Among the other *Masters*, Mr. Robert Radford's delivery of *Pogner's* address set a standard that was difficult to live up to, but Mr. Frederic Collier certainly did well as *Kothner* reading the *tabulatura*. He was, however, handicapped by a make-up that infused more bathos than the dignity of his office could survive, and, proceeding down the list, in this respect the Masters went from bad to worse. According to the programme the wigs were by Clarkson, but I decline to believe that the wizard of Wardour Street had sanctioned the terrible hirsute frame in which was set the unnecessarily pale face of *Nachtigal*, who provoked a titter with his "Singular case!" Mr. Sydney Russell's *Beckmesser* was good in those parts in which he succeeded in shaking off his memories of Spoletta. In other words he was inclined to make the character too much like the villain in melodrama. Beckmesser's notions of "good form" may have been less academic in his conduct than they were in his judgment of music, but his warped mind should appear grotesque rather than sinister. In some scenes Mr. Russell achieved this, but in others his facial expression became that of Scarpia's familiar, who is certainly not a figure of comedy.

Whatever his reason, Wagner himself did not make *Walther* a very robust character, and Mr. Spencer Thomas is to that extent right in accentuating by voice and manner the charm rather than the manliness of the part. Unfortunately, with a youthful and vigorous Hans Sachs in the cast, it became difficult to understand why Eva, as a sensible girl, did not after all marry the widower. The *David*, Mr. Frederick Davies, was boyish enough in his acting, but his voice did not sustain the illusion.

As regards other details the presentation was, on the whole, good, but needed a little more preparation. Neither Beckmesser's chalking in the first act, nor Sachs's hammering in the second, were as intended by the composer. But, when all is said, it was a feat for the company to succeed so well in so difficult a task before it was a week old. E. E.

AMATEUR CONCERTS

SOUTH LONDON AND DULWICH PHILHARMONIC SOCIETIES.

A spirited performance of Dvorák's "The Spectre's Bride," under the direction of Mr. William H. Kerridge, was the most important feature of the South London Philharmonic Society's concert on Saturday last, February 11th. The soloists were Miss Ida Cooper and Messrs. John Adams and Walter Saull. English composers were largely drawn upon for the second half of the programme, which included part-songs by Granville Bantock and Villiers Stanford, Martin Shaw's ever popular "Summer," and some old English melodies by Purcell and Forde.

On the same evening Sullivan's "Martyr of Antioch" was given in the Concert Room of the Crystal Palace by the Dulwich Philharmonic Society, under the direction of Mr. Martin Kingslake. We hear from our representative of the excellence of the performance, but also of the sparsity of the attendance. With soloists such as Miss Muriel Gough, Miss Gladys Palmer, Mr. Samuel Mann and Mr. Robert Leeds, those present evidently had full reason for their appreciation. G. C.

[Other Amateur Concert reports are unavoidably held over.]

Chaliapine is suffering from a severe cold, and his concert is therefore postponed from this week until next. Friday 24th, is the new date when the great basso promises to sing. We understand that tickets for the concert on the 16th will be available for the 24th.

NEWS FROM THE PROVINCES.

BOURNEMOUTH.

Belgian music predominated at the Symphony Concert on February 2nd, and the César Franck Symphony, perfectly played under Mr. Dan Godfrey, dwarfed all else. Mr. Albert Goossens, a Belgian conductor, but no relation of the famous Eugène, directed works by Jan Broeckx—excerpts from an opera, "La Princesse d'Auberge,"with some clever orchestral writing; Pierre Benoit, an overture, "Charlotte Corday," with various "Marseillaise" effects; and Jef van der Meulen, whose overture "Tiberius" is easily the most mediocre effort heard this season. Mr. Ernest Whitfield played Mozart's F major Violin Concerto extremely well.

The following week introduced two striking pieces by Laurence Powell, "Night of the Silent Snows" and "Ghouls," from Suite "The Ogre of the Northern Fastness," which the young composer conducted. Miss Isabel Gray gave a remarkably fine performance of the Rachmaninoff C minor Concerto, and the "Eroica" Symphony completed the programme.

On February 11th the Bohemian String Quartet played Smetana's "Ans meinem Leben," Dame Ethel Smyth's E minor Quartet, and the Dvorák Piano Quintet with Miss Fanny Davies, the last-named proving a delight from beginning to end. The first performance here of Dame Ethel Smyth's work created much interest, and she is to be congratulated on the fact that these famous artists have added it to their répertoire, as it is well fitted to present her in the most favourable light to an international public. The freshness of the opening movement and the fanciful Scherzo are our preference; the Andante seems a trifle long, in spite of the cut made on this occasion, and the vigorous fugal finale was somewhat roughly played, though it is certainly the most brilliant section of a virile work. G. B

BRADFORD.

The event of the season at Bradford—and, indeed, in a much wider area, for it means much to provincial music—is the inaugural season of the newly formed British National Opera Company, which has chosen Bradford for what I have heard characteristically styled its "kick-off." It began on Monday (February 6th) very auspiciously with "Aïda," which served as a sample of the completeness with which the company intends to do its work. There is no occasion to dwell in detail on the performance under Mr. Percy Pitt's direction; it may suffice to say it was so much on Beecham lines as to encourage the hope that the traditions and methods which have done so much to raise the standard of operatic performances in the provinces will be adhered to. The chief singers were Miss Beatrice Miranda, who really "looked the part" as *Aïda*; Miss Edna Thornton (a native of Bradford, be it remembered), who as *Amneris* sang and acted with intensity; Mr. Mullings, a stalwart *Radames*; and Messrs. Radford and Anderson. That the significance of the occasion was appreciated was shown by the presence of the Lord Mayor, who afterwards gave a public and official welcome to the Company, and by telegrams of good wishes from, among others, Sir Thomas Beecham and the Paris Opera.

To the performance of "Carmen" the next evening a special interest was lent by the appearance of Miss Olga Haley for the first time on any stage. Her reputation as a concert-singer made it a certainty that she would sing the music artistically, and this she did. Rarely has one heard more finished vocalisation in opera, and only a little more "bite" in the declamatory portions seemed wanting to make her vocal performance thoroughly satisfying. Histrionically she showed great intelligence and human feeling, and when custom has given her more assurance and ease she should make a highly capable actress. She had a warm reception from a crowded audience. Another new name was that of Mr. Frederic Collier, a virile and distinguished *Escamillo*. Mr. Walter Hyde was an admirable *Don José*, if perhaps just a shade too much the "gentleman" in appearance. Mr. Goossens conducted on this occasion. H. T.

BRISTOL.

We have had a very interesting week, musically. First of all, the Clifton Chamber Concert Party—Madame Faulkner Adolphi and Miss Hilda Barr (violins), Mr. Alfred Best (viola), Mr. Percy Lewis ('cello), and Mr. Herbert Parsons (piano)—drew quite a respectable attendance to Victoria Rooms for their third concert, and Frank Bridge's Quartet in E minor was played with vigour by the first four mentioned artists. Loeffler's "Two Rhapsodies" for piano, oboe (Mr. Percy Bennett), and viola followed. "La Cornemuse" was more realistic than "L'Etang," being a bagpipe episode. Both belong to the curiosities of music. Mr. Herbert Parsons played a number of Chopin's Preludes intellectually rather than poetically, and a brilliant rendering of Brahms' F minor Quintet concluded the evening.

The next day we had music of a very different order, where, at Colston Hall, Mr. David Clegg explored, as one critic said, our great city organ from the attic to the cellar. However, he gained warm applause from rather scanty audiences.

Then we had a real feast of novelty when Mr. Gustav Holst came down specially to conduct the first five of his "Planets" Suite. A wonderful constellation they are, the most musicianly original works we have heard for years, and what a glorious folk-song that is in the "Jupiter" movement! The virility and uncommon orchestral effects of the whole five aroused the warmest appreciation of the audience. Mr. Arnold Barter, the regular conductor, who engaged a special orchestra of seventy-five players for this concert, is believed by many to be the coming man as a conductor in Bristol. He has undoubtedly improved in his readings, and he conducted the orchestra, which Mr. Maurice Alexander leads, uncommonly well through the Bach-Elgar C minor Organ Fugue Transcription and Dvorák's "Carneval" Overture. Gerrard Williams' "Pot-pourri" gained for the composer, who was present in the hall, much applause by the delicacy of the contents. Strauss's Serenade in E flat major for flutes, oboes, clarinets, horns, and bassoons was also among the interesting orchestral works. B.

COVENTRY.

With Mr. Matthew Stevenson conducting, the Armstrong-Siddeley Symphony Orchestra successfully mastered an ambitious programme for an organisation which is mainly amateur. What is more, a high level was attained in movements from the "Unfinished" Symphony of Schubert and Beethoven's Fifth Symphony in C minor.

Mr. Mark Hambourg gave a very successful pianoforte recital at the Empire Theatre on Sunday evening, including Beethoven's "Sonata Appassionata" and Liszt's No. 2 Rhapsody on his programme.

There will be no shortage of musical events in Coventry during the next two months. Amongst coming events already announced are the annual concerts of the Coventry Musical Club, the Vocal Students' Prize Choir (in Liza Lehmann's song cycle "In a Persian Garden"), the Coventry Amateur Operatic Society (in "Tom Jones"), and the Chain Amateur Operatic Society (in "The Pirates of Penzance"). Later some important orchestral developments are foreshadowed, and attention is already being given to the competitive musical festival which makes its *début* in Coventry during the year.

G. H. P.

GLASGOW.

The Tchaikovsky programme given here by Sir Landon Ronald on January 24th contained, in addition to the inevitable "Symphonie Pathétique," the less familiar "Romeo and Juliet" overture and the theme and variations from the Third Orchestral Suite. For the Saturday popular concert on January 28th the management had obviously endeavoured to arrange a programme on national lines, and brought together such dissimilar items as Mendelssohn's "Fingal's Cave" overture, Bizet's "Danse Bohémienne" from "The Fair Maid of Perth," Goossens' "Tam o' Shanter," and David Stephen's new Choral Ballad, "Sir Patrick Spens." Nothing could so well have brought home to those of us who are interested in Scottish music our poverty in the field of composition, or have provided a more valuable object-lesson on how *not* to set about remedying the deficiency. On the 31st the Choral Union, under Mr. Wilfrid Senior, gave very effective renderings of Hamilton Harty's "Mystic Trumpeter" and of an important excerpt from Bach's Mass in B minor, and on February 4th Sir Landon Ronald conducted a repeat performance of Elgar's Second Symphony. At this concert Miss Isabel Gray proved herself a capable pianist in the Schumann Concerto.

Other interesting recent musical events were the Kennedy-Fraser Hebridean song recital and the lecture on modern British composers given by Mr. Julius Harrison to the members of the British Music Society. F. G. S.

LIVERPOOL.

The local branch of the British Music Society devoted a second evening in Rushworth Hall to the compositions of another young Liverpool musician, Mr. Ernest E. Lodge, whose works have recently been highly commended by the Advisory Board for assisting younger British composers. The performance proved that these good opinions are well founded, especially in regard to a pianoforte ballade, a sonata, and a suite of dances in the old style. These pieces, and also songs, presented Mr. Lodge in a favourable light, both as a composer and pianist.

At the miscellaneous concert of the Welsh Choral Union on February 11th some fine choral singing was heard, especially in Brahms' "Song of Destiny," Purcell's "Soul of the World," and Bantock's "On Himalay," music in which the superb choir sustained its ancient laurels. Miss Leila Megane, the Welsh contralto, is notably improving her position as a concert-singer. She has notes of gold in her fine voice, which is extremely well managed. The orchestra, conducted by Mr. Hopkin Evans, brought forward a new Celtic "Rhapsody," by Cyril Jenkins, which owes much to the three attractive Welsh folk-airs on which it is founded. Apart from them the interest is not too well sustained. Strenuous and brightly scored, the work, which was well received, has a significance of its own as an evidence of the reality of the forward movement in music in Wales. W. A. R.

MANCHESTER.

The audience at the Hallé concert on Thursday, February 2nd, was drawn from a wide area, and though the attendance was not so large as the occasion merited, it was mainly composed of Bach enthusiasts, some of whom had travelled nearly two hundred miles. They were rewarded by a fine performance of the B minor Mass. The Hallé Choir sang more magnificently than at any concert since pre-war days, and veterans declare they excelled all previous efforts. There were, however, a few minor faults. Probably they were in some measure due to the somewhat excessive tempo that Mr. Hamilton Harty adopted for a couple of the choruses. Some of the figuration in the florid numbers, both chorally and instrumentally, did not stand out with sufficient clearness. The soprano solos were beautifully taken by Miss Caroline Hatchard. Though the contralto numbers are not the most interesting in the work, Miss Dilys Jones sang with a distinction which was further enhanced in her duets. Mr. Hubert Eisdell, the tenor, has a voice particularly suited to music of this type, and his deeply devotional renderings made his contributions unalloyed delight. Mr. Robert Radford worthily sustained the bass solos. Bach's original accompaniments were used. The orchestra, in several of the big choral climaxes, sounded extraordinarily weak; this was especially noticeable in the lower strings. Owing to the unavoidable absence of Mr. Arthur Catterall, the solo violin part was undertaken by Mr. E. R. O'Malley.

Mr. Harold Dawber at the organ used great discretion, and reinforced the climaxes with great judgment as to the exact amount of tone weight. The portion of chorus accompanied by organ only was deeply impressive.

The proximity of the borough of Eccles to the city is a disadvantage to music-making within its own confines. The habit of a car ride to and from Manchester has become so ingrained, that the launching of high-class concerts is attended with considerable risk. The two local choral societies have been disbanded for years. An attempt to resuscitate interest in choral work has developed into the formation of a Philharmonic Society, under the conductorship of Mr. J. Kimberley Smith. D.

NEWCASTLE-ON-TYNE.

The Catterall String Quartet visited the city on February 1st and gave fine performances of Beethoven's Quartet in E flat, Op. 127, César Franck in D, and Herbert Howells's "Lady Audrey's Suite."

On February 4th Mr. Gustav Holst addressed the local branch of the British Music Society on "Musical Education." He spoke of the danger there was at the present day for the teaching of an art to tend to become a training of teachers, instead of the education of the artist. There was too much information about music, and too little music.

The lecturer protested against the misuse of the piano, it being treated as a mere social convention. The singing class was the simplest and most natural means whereby all could realise immediately the joy of music. J. B. C.

WALES.

Recent criticism of Dr. Joseph Parry's music does not seem to have checked the vogue for some of his works. A week's performances of his opera "Blodwen" have just been given at Pontycymmer by the Garw Male Voice Society, under the conductorship of Mr. John Butler, with an orchestra under the leadership of Mr. John Edwards. The selection, at any rate, is said to have served to provide fine singing by the Society's chorus. The principals were Mr. Lewis James (*Solo*), Madame Mattie Davies (*Lady Maelor*), Mr. Isaac Morris (*Sir Howel Ddu*), Miss Mary Davies (*Blodwen*), and Mr. Richard Vaughan (*Arthur of Berywn*).

Handel-worship at Swansea is somewhat out of the usual groove. Here Mr. Trevor Anthony, with the Carmarthen Road Congregational Church Choir, selects for presentation some of the lesser-known works. Last year it was "Alexander's Feast." On February 9th "Acis and Galatea" was given as a set-off to constant repetitions of the "Messiah."

Newport Post Office Military Band gave a popular programme for the concert on February 9th, Mr. A. E. Nursey conducting. Miss Margaret Francis and Mr. Clay Thomas were the vocalists.

Cardiff University College Trio continues to do good work in playing different examples of chamber-music. An interesting feature of the concert at the College on February 4th was the rendering by the 'cellist (Miss Joan Willis) of an early sonata by De Fesch, a work showing the transition between the Suite and the Sonata. H. N.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

KING'S HALL, *February 9th.*

AMBITION should never be discouraged, but it is well to hold it in check. The T.O.T. Philharmonic Society, a very young organisation, in attempting "Tom Jones" at King's Hall, W., on February 9th, undoubtedly over-estimated its capabilities, for this particular work requires "full strength" in every department. There was much in the performance which was highly commendable, but the Society would have been well advised to have waited another season or two before embarking on such a difficult work. Both the conductor, Ewart Beech, and the producer, Emil Hardy, had evidently worked hard upon the production, but more rehearsals would have improved the general effect. John Woodington made an attractive *Tom Jones,* and sang pleasingly, but was immature in his stage work. *Squire Allworthy* was satisfactorily presented by S. Murlis, although the reading of the character was much too infirm. As the villain *Blifil,* E. F. Woodward was too subdued, and his elocution left much to be desired. If George J. Nicoll failed to convey the bluff heartiness of *Squire Western* he must still be congratulated on his singing, while H. A. Walker, although slow in picking up cues, did well as the bucolic *Gregory. Benjamin Partridge* requires playing with a sure, experienced touch, and it is only in this particular that Cyril Corker failed, for he was bright and alert, wonderfully agile, and proved the most promising among this company of beginners. Queenie Thomas did not seem to realise the possibilities of *Sophia,* for she played with a total absence of emotion, and, while possessing a voice of sweet quality, was unable to do justice to the music allotted to the part. *Honor* was brightly and saucily presented by Hilary Pay, who made the most of her opportunities, while Tilly Mitchell made a good study of the lady of fashion, *Lady Bellaston,* generally pleasing by her work. Bertha Mack was a bright *Hostess,* and Pat Morrison a severe, if somewhat uneven, *Miss Western.* The standard of singing among the company was not high, and stronger voices were needed, particularly in the concerted numbers. The dances, arranged by Norah Webber, were good, especially the Gavotte, and a word of praise must be given to the amateur orchestra, whose work was highly creditable.

FORTHCOMING EVENTS.

February 20-25th.—Arcadian O.S., "Tom Jones." Artillery Theatre, Woolwich.

February 25th (Matinée).—Northern Polytechnic O.S., "Tom Jones." Wood Green Empire, N.

ROYAL ACADEMY OF MUSIC.

Competition for the following scholarships will take place in April this year: The Thomas Threlfall Scholarship for organ playing, open to British subjects of either sex under twenty-one years of age; the Parepa-Rosa Scholarship for British-born female vocalists between the ages of eighteen and twenty-two years; the Sterndale Bennett Scholarship, in any branch of music, open to British-born male candidates between the ages of fourteen and twenty-one years; the Thalberg Scholarship, open to British-born female pianists between the ages of fourteen and twenty-one; and the Dove Scholarship for violin playing, open to male and female candidates born of British parents in the United Kingdom under the age of eighteen. Full particulars and forms of entry can be obtained from the Secretary.

NOTES AND NEWS OF THE DAY.

Gerrard Williams now tells us that the rumour concerning a concert devoted solely to his compositions is shortly to become an accomplished fact. The date is announced for March 27th (evening), and the hall, the Æolian. In addition to Miss Phyllis Carey-Foster (soprano) and Mr. Osmond Davies (tenor), Mrs. Norman O'Neill and the Backhouse String Quartet are also taking part in the concert. Admirers of this composer's work will therefore have the opportunity of hearing his String Quartet (Opus 2) and two groups of piano solos, in addition to four groups of songs, many of which will be sung in public for the first time. The composer will accompany.

Blind musicians will always have a peculiar place in our interests. We are therefore glad to hear that at the forthcoming Eistedfod at Porth, in the Rhondda Valley, works by two blind composers have been selected for inclusion in the syllabus. These are:—For the piano, "Three Sketches for a Young Player," by H. G. Oke, and a song, "Facing the Sea," by McLeod Steel. The former is from the National Institute Edition of the Works of British Blind Composers, and the latter is the composition of a blinded officer. We are also glad to hear that Mr. S. H. Anstey, A.R.C.O., the blind organist of the Parish Church, Basingstoke, has just been appointed conductor of the Basingstoke Choral Society.

We hear that Sir Frederick Cowen is preparing incidental music for a new Pinero play. The music should be of particular importance, as it is principally designed to accompany a section of the play, lasting nearly a quarter of an hour, during which no word is spoken.

The following excerpts from an interesting letter from Mr. Oscar W. Street, Hon. Secretary of the Madrigal Society, will probably be of interest to many of our readers:—

"It was in November, 1811, that the Committee resolved to give a prize of a silver cup, value ten guineas, for the best madrigal that shall be approved, in not less than four nor more than six parts.

For this prize fourteen compositions were sent in . . . and two were selected for the final ballot, taken in January, 1813, which showed a majority in favour of "Awake, Sweet Muse," by W. Beale. The other one was "Sweet Philomela," composed by W. Hawes. Among the unsuccessful compositions were "O Sing Unto My Roundelay," by Samuel Wesley, and "Ah Me, Quoth Venus," by W. Linley. All the above are still sung at the Society's meetings.

I cannot find that any further competitions took place till the year 1880, when the Society again offered a prize of £10, which was divided between the late A. H. D. Prendergast and Henry Lahee. In the following year Mr. Thomas Molineux, an old and valued member, initiated the £10 prize which bears his name, the Society providing sufficient funds for a second prize of £5, together with a medal, which is awarded to the recipient of the "Molineux" prize. These prizes are now competed for triennially. Among the winners have been Frank Moir, Chas. Marshall, John Stainer, G. F. Cobb, J. H. Mee, Charles Wood, K. J. Pye, Alan Gray, Philip Armes, Haydn Keeton, C. B. Rootham, Alfred King, C. E. Miller, C. H. Merrill, and Herbert Howells.

Between twenty and thirty MSS. are usually sent in, and on the last occasion I received two from the U.S.A. and one from New Zealand.

It is to be noted that, the Fund being in a healthy condition, the Society is able this year to double the amount of the two prizes."

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MUSIC AND THE FILMS.

THOSE DAMNED FILMS! By ARTHUR BLISS.

I MUST have sat through hundreds and hundreds of films, and of late I have left their "gorgeous palaces" more and more convinced that the art directors responsible for the accompanying music know not their job—little blame to them, for in the kaleidoscopic world of the moving picture theirs is a particularly difficult one. Long ago, when it was first realised that to show a picture in silence was to court disaster, the primeval managers viewed the necessity of including music with the same complacency as did the restaurant proprietor. In the eyes of both, it was but a gentle stimulant to the imagination, lulling the critical faculties to sleep, so that a faulty picture would pass muster as easily as a poorly served cutlet. It was to be an additional security against any undue exercise of the intellect, for—let me state this as the first Cinematic-axiom—the picture house is no place for those who feel the need of a mental stimulus.

It is primarily for the inert, the exhausted, the feeble minded, the unimaginative, and those who have not seen LIFE. That is why we all go. Have you ever floated down the rapids tucked up on an iceberg or felt the grip of the hangman's rope while your best friend raced his car against the train that carried the governor and your pardon? If you have—you will flee the cinema—it is too painful. We have not, and therefore throng there.

Once inside, the proprietor says: "Thou shalt not think," and sure enough, think we can't. He does it all for us. If there is any likelihood of a situation flashing unexpectedly on us and jolting the mind with delicious thrills, the danger is averted by a wordy explanation that interrupts the sequence of events for quite a minute. If again, a girl carelessly, as it were, drops her wedding ring, we are assured of the existence of gravity by seeing it actually strike the ground and remain there, magnified to more than life size. Nothing is left to chance, nothing is left to thought.

To provide suitable music for this doping of the brain brought us by the films is comparatively simple. There is much music that produces no thought and does not bear thinking of. But soon the directors become more ambitious. They conspire together to raise the music, which had hitherto served but to drown the twittering of the operator's lantern, to the artistic level of the picture it accompanied. They took the "don't think" policy one step further. You were not only to be *told* what was happening and then *see* it happen, but, luxury of luxuries, you were to *hear* it happen.

You could now explain more definitely (say) the contrast between the wife dancing at the night club resplendent in tiara and osprey feathers (ragtime, "My Coal Black Mammy"), and the husband, a literary gent, in the garret, poisoning himself with cheap cigarettes while he completes his masterpiece (Unfinished Symphony by Schubert). This was immensely thrilling, but carried in its wake one great disadvantage.

In the case of the films you are dealing with pale impersonalities—they are not flesh and blood, but rather creatures of some exquisite fairy land—that explains the hysterical triumph that greets their one live appearance here. We feel by watching them so often that we have really created them. We know the artistic joy—let us say no more.

But with music that has solid pretensions to greatness you are face to face with definite human emotions; you are at grips with something infinitely greater and more inspiring than the paltry tangle of incidents on the screen. The result is that the music in these cases compels all the attention, distracting willy nilly the interest from the films and compelling the imagination to focus on itself. An analogous case is found in many portions of "The Ring," where the vocal line, together with the words declaimed, are of no importance compared to the symphonic ideas embedded in the orchestral writing.

There are only two alternatives before the future music director of the films. Either, if you are of a conservative disposition, choose music that is not expressly written for the picture, but which is neither too good to overweight the film, nor too bad to hurt your dignity as a musician; neither too inappropriate to be absurd, nor too realistic to be inappropriate, neither too long nor too short, too slow or too fast, too soft or too loud—either, in fact, spend all your spare time hunting for the right tune, or—and here we speak *ex cathedra*—get some composer to collaborate with the producer and write those special cinema noises which I hope to enlarge on at a later date.

What a proud day it will be for some of us to be featured as the sound-producing experts on a real live million-dollar movie!

As usual, the Americans are ahead of us. Richard Strauss has just visited us, and there has been much *talk* about his views on music, written specially for the cinema, but in New York "Till Eulenspiegel" has already been used as a film accompaniment. But the subject which it was chosen to accompany does not strike us as being peculiarly appropriate, *i.e.*, a comic distortionist film! Surely we can improve upon that.

We have often urged the possibilities of the symphonic poem as accompaniment to first-class films; have our musical directors no suggestions to offer?

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Hints on Part-Singing.

"A Few Hints on Part-Singing." A shilling booklet having that title ought to attract aspirants to leadership. It can be had from the Broadway Press, 6, The Broadway, Westminster. The initials of the author have been recognised as those of Lieut.-Colonel the Hon. Stuart P. Bouverie. Dr. C. Macpherson introduces him as a distinguished and enthusiastic music-lover whose remarks show sound common-sense. No mention is made of the question of tone, and that admission in the preface will disappoint many a young conductor who finds this to be the despair of his work, and yet the most vital necessity in competitive or any other successful performance. The pamphlet only runs to about 4,000 words, and a good deal of useful matter is pleasantly and simply stated. Solo and ensemble singing is not so different as to call for a finished artist in the solo, while in ensemble "anything will do." The spirit of "team work" is needed, the sinking of one's own personality. The author calls attention to common faults. The words tell a story, and the story must be heard by giving full value to consonants and true value to vowels. "Best effects" must not be put at the beginning of a song. Short notes must not be sung too quickly. A note must be hit or begun "plumb in the middle." And the singer must watch the conductor and begin "plumb on the beat." "The true art of dramatic effect is really conveyed by facial expression and tonal inflection. A well-trained artist should be able to convey the whole gamut of the human passions without a single movement of any sort." "Nothing looks so bad as to see half the choir, on the signal to rise, promptly start a frantic search for their music; some groping on the floor and perhaps even turning their backs on the audience, while the conductor waits helplessly until they are ready!" It will be seen that the little unpretentious book is of the kind that a conductor should advise his singers to get, and thus save himself the trouble of constantly reminding them of their duties and responsibilities.

CHURCH CHOIR TRAINING.

IF there is a book on the training of church choirs that is more direct, concise, reliable, and complete than that of Dr. H. W. Richards (Joseph Williams, Ltd., 3s.), I should like to see it. The book is a reprint in extended form of three lectures given to R.C.O. students in 1903. Doubtless many students since that time have read the copies of the lectures while they were on sale. The present book form extends and re-arranges the subject matter. I remember the lectures very well, and I noted many of their points at the time. Now that I have read the book fully at leisure, it is possible to realise the profusion and great value of the hints here given. What struck me, now nearly twenty years ago, as being most important and useful to "get down" seems to be thrust out by a large number of other hints that claim notice here. The book is, in fact, meaty to an oxo degree. Training of the kind so clearly explained in this short work is responsible for the superiority of the English choir-boy over all others. That point of view was recorded at the time of these lectures by the Editor of the *Etude*. He said, "One cannot genuinely appreciate the excellence of the magnificent boy-choirs in London until the choirs upon the Continent have been heard. One of the great musical advantages for students in London is the opportunity of hearing these well-nigh perfect boy-choirs." A good deal has been said lately about the decay of church music, sight-reading, and so on. The pessimists have had an unchecked hearing. We should all be the better for a tuning-up mentally, morally, physically, musically—and how else do we not need it? The doctor that the choirmaster and the chorister need is Dr. Richards. Here are a few of his prescriptions:

"Never allow the chest voice a hearing until the boy is able to use his head voice properly. One boy with a loud, strident voice has the power of making a *pianissimo* almost impossible for a whole choir.

"In the trial of a boy's voice the ear test must never, on any consideration, be omitted. If he sings flat, he brings down the whole choir with him.

"Get a few picked boys to sing mispronounced words correctly as a pattern to any offender. Boys possess remarkable facilities for learning from one another. If the vowel sound suffers when sung in an ordinary word, extract the vowel sound from the word, and practise a short exercise on it, showing the boys how the very same vowel sound must be retained when the consonants, initial and final, are added.

"It seems that the 'oo' sound is used by some choirmasters to the exclusion of all other sounds. They think that, having achieved a forward tone with 'oo,' they need go no further. In this way, every word is 'oo-ed' to death, and a boy's pronunciation made positively ridiculous. When a boy can sing 'ah' with the proper head quality on any note and without the help of the previous 'oo,' the teacher may congratulate himself that he is over the bridge with the proper production of the boy's voice.

"Vowel sounds occupy the greater part of any word in singing, and they should be dwelt upon as long as possible. The consonants must be short and sharp, but very distinct and clear.

"Bad pronunciation, especially of the vowels, often interferes with the resonance of the voice. It is a fatal mistake to neglect good enunciation; nothing carries the tone of the voice further, or makes such a world of difference to the pleasure of the auditor.

"In the singing of arpeggios, a natural tendency is to make a *crescendo*, and to hurry in singing up to the top note; but the chief object of arpeggios is to obtain an even quality of tone and pace throughout. An easy *legato* should be insisted upon, the notes well joined, but not slurred together. This is hard to achieve.

"Show the boys a chart of time signatures. [This

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is a discredited plan. Learners should practise time ear-tests before seeing a time chart.—J. G.]

"One of the most beautiful choral effects is *pianissimo* singing in strict time, but how seldom is it heard! The constant introduction of *rallentandos* in a service is a common but very serious blot.

"When boys sing out of time, or hurry, or do not hold notes their full value, one of the best remedies is to make them sing *numbers* to each beat instead of the words. [Better still, use the French time-names.]

"Precision of attack is about the weakest point with most choirs, and learning to be entirely independent of the help of the accompanying instrument is a great corrective. In a change of chant how ragged and undecided the attack usually is! The choirmaster will do well to insist at rehearsal that the change from one chant to another shall be practised several times. The only way to secure from a choir a good attack is never to pass over a bad one.

"*Portamento* and *legato* are often confounded by the ignorant, but in reality true *legato* is quite distinct from *portamento,* and the latter should seldom be employed by vocalists who have any true feeling for ecclesiastical music.

"The intelligent teaching of sight-singing, if only for ten minutes once a week, especially to the younger boys or probationers, will be of great benefit to the choirmaster in lightening the labour of teaching new music, and so leave much more time for *finesse* and expression. Learning to sing at sight also sharpens the wits, and a good sight-reader is generally found to be quick and good at other things.

"All shades of expression from *p* to *f* can be secured far more easily with the use of the head voice than with that of the inflexible chest register; exaggeration in expression is certainly an evil of the day. Any sensationalism or overdone pictorial effects are surely out of place in church. A very common trick is the introduction on every note of a paralysis of tone known as the *tremolo.* Boys should never be allowed to give way to this habit, especially in singing church music.

"The vocal training of the adult members of a choir is nearly always neglected; and it is a matter of some difficulty to secure this training, as vanity seems to be inseparable from inferior singers. A good, round, deep bass voice in a choir is a real treasure. It gives a rich effect to the harmony that can be secured in no other way."

These quotations are taken from concise hints scattered over about half of the book. I have not space to give samples from the chapters on Psalms and Responses, Hymns, Rehearsals, and Church Music, Matters connected with the Management of a Choir, Conducting and Teaching. It will be seen that this book of 84 pages is a treasure-house of gems for the young choirmaster. This is the final phrase in Chapter XIV.:—"A good choirmaster is always in demand. But it will be found that the man most sought for nowadays is one who can train a choir, understands boys, and is able to keep order. Such a one, even if an inferior player, need never fear being without a post."

Dr. Richards gives solid worth, seldom humour. I remember a bit of advice he once gave:—"Do not end your first practice, as one choirmaster did, by receiving a good licking at the hands of your own choir-boys." I should not like this review to end in that ignominious manner. The reviewer may have his shortcomings and merit a licking, but I am sure the incident named did not happen to Dr. Richards. J. G.

SCHOOL APPRECIATION.

AT Addison Gardens School, West Kensington, lectures of a somewhat unusual character have recently been given by one of the students from Westminster Training College, whilst attending the school for practice in teaching. Mr. A. Thompson, the lecturer, is a violinist of exceptional ability. He gave two lectures and a concert. For the first lecture he took Handel, Bach, Mozart, and Beethoven, mentioning briefly the characteristics of each, which he illustrated by playing the following examples:—(1) Largo, Handel; (2) Aria on G string, Bach; (3) Menuet, Mozart; (4) Romance in G, Beethoven. The second lecture, a few days later, dealt chiefly with the romantic composers. His illustrations were:—(1) Sonatine, Schubert; (2) "Spring Song," Mendelssohn; (3) "Ungarishe Tänze," Brahms; (4) Sonata for violin and piano, Grieg; (5) "Kuyawiak," Wieniawski; (6) Introduction and Rondo Capriccioso, Saint-Saëns. The concert was given in the school hall and was attended by about 600 senior boys and girls. The children were delighted. On this occasion Mr. Thompson was assisted by one of his tutors, and several fellow-students. The programme, selected from standard classics, was of high educational value. Captain M. H. Atkin, Mus.Bac., is the headmaster.

MINIATURES.

ADULT education in Germany is proceeding with great zest, according to Mr. Basil Yeaxlee. The *Volkshochschulen* are found everywhere. While economics and industrial history have their place, the popular studies are philosophy, literature, science, art, and music. Lecture and discussion are part and parcel of each other. The *Jugendbewegung,* or Youth Movement, has brought the young people a new vision. "Now they are working it out. You watch them as they revive the old folk dances, under the shadow of the glorious Wartburg or in a hastily cleared space within a crowded hall at Remscheid; you listen to the folk-songs, sung amidst the woods, or in the middle of a *conferenz;* you see them on their way to a ramble or a camp; and in it all there is not only a spiritual abandon, but a sense of the discipline that springs from a love of truth and beauty. You know, too, that their very love of life is causing them to covet the treasures of the mind, so that they bring a growing stream of members to the *Volkshochschulen.* The two movements are essentially one."

Last week I quoted some hints to singers from Mr. Frederic James, Mus.Bac. This week I have heard, with much regret, of his sudden death from apoplexy, at his home in Bradford. He was in his 64th year, and was devoted to school music all his life. He became music master at Woodhouse Grove School, near Leeds, in 1884, and organist at Apperley Bridge Wesleyan Church. Many years ago, I described him at work in school and church, and have kept up correspondence. Only a few weeks since he wrote me: "Thirty years since I had the view of you cycling down the Esholt Drive to Guiseley on your journey to Scotland, when you called in at Apperley to see me." In his last letter to a Yorkshire paper he refers to the fascinating and informing books of "Studies in Worship Music," by J. Spencer Curwen, who, he says, "In accumulating knowledge and items of importance in connection with vocal and educational works, had no superior in the years of his active life." Mr. James' cantatas ("The Saviour," etc.), part-songs ("The Soul's Longing," etc.), editing of school books

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(" Imperial Action Songs," etc.), have had quite a vogue. As adjudicator, conductor, music master, organist and lecturer, he was widely known. A fellow-student of his at Westminster College, Dr. Ralph Dunstan, recalls his wide knowledge, vivacity and enthusiasm, and considers that his chief talent was the art of improvisation on the piano.

The London Scottish Choir have appointed as their conductor Mr. T. Arnold Fulton, organist of St. Columbia's Church of Scotland, Pont Street, W., who starts with the good wishes of many friends of the choir and its late esteemed conductor. Mr. W. Bogie, Crestbrook Avenue, Palmer's Green, as hon. secretary, invites singers of Scottish birth or parentage to join the choir.

An analysis of eisteddfod finance appeared lately in the *Liverpool Post*. The receipts and surpluses respectively at the four latest national eisteddfodau were :—Neath, £8,607 and £2,488; Corwen, £9,542 and £1,376; Barry, £20,076 and £4,856; Carnarvon (not final), £11,318 and £2,693. These figures represent double pre-war charges. The average surplus for about forty previous years was £514 per eisteddfod. Carnarvon saved by having a permanent pavilion, though expenses under that head ran to £1,773, while Barry pavilion cost £6,476. J. G.

EDUCATIONAL LECTURES.

MR. GUSTAV HOLST has been talking in his breezy manner about " Musical Education " to a large audience of teachers at the Connaught Hall, Newcastle-on-Tyne. " The joy of music," he said, " was contagious, and so was the boredom of music, as the child quickly found out. A girl learnt the piano in the same way as she learnt to do her hair. The only difference was that the social necessity for one was apparent, and for the other was not. The uses of the piano were twofold, (1) to play beautiful music in a beautiful manner, and (2) as a key to the door of music. If they thought of all the boys and girls who were taught the piano, and how few went in either of those directions, they would understand why he objected to the piano convention. The singing class was the natural, the simplest, and the best means for all to realise immediately the joy of the art of music. Almost at once the child could have a good time in the singing class."

" Shakespeare and Sol-fa " was a combination of interests that attracted a good audience to hear a lecture at Bangor, which was given with lantern illustrations, by Mr. E. Hurren Harding, director of music at the Normal Training College. It was evident that Shakespeare was familiar with " Guido's Hand." In " Taming of the Shrew " Bianco receives a gamut from Hortensio and reads the syllables, with comments on them.

Mr. H. S. Roberton had a large and appreciative audience of teachers at his lecture in Hamilton Town Hall recently. " The singer's ear for tone," he said, " was like the artist's eye for colour. Tone without resonance was dead. Tone was got through humming. The two tests of a song were : Has it tone, *i.e.*, does it flow? Has it colour, *i.e.*, is it resonant? Sing in lines. Don't break a line of melody out of respect for a comma. From singing in lines to phrasing was a natural transition. Link the phrases together. In the selection of music give the child the finest things to sing. You cannot take a cheap song into your mouth without lowering your own spiritual vitality."

In the first of a series of lectures which Dr. Malcolm Sargent is giving at Leicester, on " The Appreciation of Music," he wished listeners would seek to become, not more critical, but more appreciative. " They did not want to listen to find out the weak spots, but to enjoy the good things. It was very easy to be critical. The aim should be to awaken in ourselves the things that really needed awakening."

In an appreciation class do audiences hear what they are supposed to hear? Mr. Albert Adams, F.R.C.O., put to the test the members of the Aberdeen Workers' Educational Association. He played on the piano a simple two-part composition, and asked those in the audience who recognised the lower part to hold up their hands. Only four hands went up. The lower part played was " The Blue Bell of Scotland." When " For he's a jolly good fellow " was played as a lower part only one hand went up. It proved the need of training in listening, and the ear must be fortified with a certain amount of knowledge, and with an emotional nature and vivid imagination. J. G.

COMPETITION WORLD.

AT Burslem an annual eisteddfod attracted a large number of competitors in Queen's Hall. Dr. Caradog Roberts adjudicated. Hanley Vocal Union (Mr. E. Rathbone) won first prize for singing Dudley Buck's " Hymn to Music." Talk-o' th'-Hill Male Voice Choir (Mr. F. Bossons), being unchallenged, merited the prize for singing Cyril Jenkins' " The Assyrian Came Down." Six juvenile choirs entered for the singing of F. L. Moir's " The Sandman "; Talke (Mr. J. Smith) won first prize; Alsager (Mr. G. H. Maddocks) second, and Brown Lees (Mr. F. Bowering), third.

At Dumfries a well-attended meeting has been held, with the result that it was decided to form the Dumfriesshire Musical Festival Association. Music in the country places, it was said, was simply deplorable, and everybody present was agreed that it should be remedied, and the best stimulus seemed to be a competitive festival.

Stirlingshire Festival Association will hold their second festival at Falkirk, June 8th, 9th, and 10th. Some classes are open to the counties of Stirling, Linlithgow, and Clackmannan, and a few to Scotland. Fifty-five classes, choral, vocal, and instrumental solos and elocution.—Mr. Alex. Callander, 97, High Street, Falkirk.

Bournville Works Musical Festival opens with children's choirs heard in the girls' recreation grounds, June 14th, 15th, and 16th, and closes on June 17th with adult choirs (ladies, male, and mixed), also vocal quartets. —Mr. E. J. Fasham, c/o Cadbury Bros, Ltd., Bournville.

The Mod is in its twenty-sixth year. This important Gaelic gathering will be held at Fort William, September 27th, 28th, and 29th. Literary tests and oral delivery are cultivated. The solo, duet, and choral competitions are confined to learners of Gaelic, and the test pieces are provided in that language.—Mr. Neil Shaw, 114, West Campbell Street, Glasgow.

At Huddersfield the Mrs. Sunderland Musical Competition has been held for the 34th year. The Technical College, the Town Hall, and Milton Church Hall were occupied for three days, and 352 entries were concerned, including 1,500 competitors. For the juvenile choirs 11 entered; open class of male voice choirs, 6; mixed choirs, open class, 4; mixed choirs, local class, 6; and ladies' choirs, 3. The adjudicators included Dr. A. H. Brewer, Dr. H. H. L. Middleton, Mr. C. Rawdon Briggs, and Mr. J. Duxbury. Solo-singing has been from the first an outstanding feature, the purpose being to commemorate the " Yorkshire Queen of Song." This year the singers have proved to be mostly of medium range, real contraltos and basses being scarce. Piano, violin, and elocution classes grow and prosper. Needless to say, the choral classes are always worth going far to hear. J. G.

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Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

ON TO PARIS!

(1) Re *Paris Musical Competition Festival. Can you please give me the date when it was last held, and where?* (2) *Was there an open Male Voice Quartet Class? If so, what was the test piece?* (3) *Is there any likelihood of the Paris Musical Festival being held again?*—EXCELSIOR.

(1) Whit Monday, 1912. In twenty theatres, schools, and ballrooms, scattered over a wide area. (2) No. Juvenile and adult choral and band contests were held. (3) Not as a Franco-British event. Once bitten, twice shy! Read about the experiences of our singers in the *Musical Herald* for June and July, 1912. Ten years have passed, and the recollections of the writer remain as an unforgettable nightmare of French mismanagement and personal discomforts. British successes were the bright gleam in the picture. It is the turn of the French to pay us a visit, but as to the schools French education officials said "French mothers would not allow their darlings to cross the Channel in the keeping of a teacher." Neither are they in France likely to send mixed choirs such as we possess, though their men's choirs would give us a fresh outlook.

BOY SINGER.

Can you tell me the best book to use for a singing pupil (boy), seven years old, both for exercises and songs?—T. G. S.

"The Academy Vocalist," Part I (Curwen, 1s.), will give the boy a start on reading exercises and siniple songs. An advantage to yourself will be the teacher's edition of "The Dual Notation Course" (2s. 6d.), which has a pupil's part separately, Part I, 3d.

SIGHT READER.

Will you tell me the name and publishers of a text-book on sight-singing from the staff for a beginner, also one on ear tests?—W.

Curwen's "How to Read Music" (1s. 6d.) will give you a good, general survey, but if you want reading exercises for self-instruction you should get "The Standard Course" (Curwen, 6s.), which teaches both notations, sight-singing, ear-tests, voice production, harmony, form, and pronunciation.

CHOIR PROBATIONER.

I am anxious to get my boy into a choir school, such as the Chapel Royal. He is nine years of age, and is considered to have a fairly good voice, but he does not understand music. Can you advise me as to whether there would be a chance of his getting into any such school?—ANXIOUS.

Particulars of Choir Boarding Schools are given in Curwen's "The Boy's Voice" and one or two other books. You should write to the Organist (in this case Mr. E. Stanley Roper, B.A., B.Mus.) asking when the next trial of voices will take place. The London College for Choristers, 6, Blomfield Crescent, W., is worth paying a visit with the boy, especially as you live within easy reach.

A.R.C.M. PREPARATION.

As I am preparing without a coach for the A.R.C.M. examination in Musical Appreciation, etc., I shall be very grateful if you will assist me in the following:— (1) *To show ability in extemporisation, including cadences, modulations, and varied rhythms suitable for demonstration purposes in class teaching. Will anything more than the plain cadence be expected? What must a candidate be prepared to do in modulations, and varied rhythms, etc.?* (2) *To answer questions on the detection of inaccuracies. How far does this differ from the similar requirement for pianoforte teachers? The class of piece to be prepared is not given, so please mention one you think suitable.*—L.T.S.C.

Much more than the playing of cadences will be expected. You must be able to demonstrate harmonic combinations in a thoroughly musical manner. Get "Harmony in Pianoforte Study" by Ernest Fowles (Curwen & Sons, Vol. I, 4s.; Vol. II, 10s. 6d.). You ought to master the first volume in a comparatively short space of time. This book will give you all you need in the way of harmonic preparation. The rest is a matter of imagination—on your part. The detection of inaccuracies amounts to an aural test. If you bear that in mind you will have no difficulty in pursuing the right mode of study. We cannot choose a piece for you without a knowledge of your powers. Select one by a master, well suited to your capacity, and all will be well.

ANSWERS IN BRIEF.

M.S.—Kingsley does not "rhyme" the word "wind" in any of the lines of his "Ode to the North-East Wind." You say that it is difficult to sing the short vowel on the high notes of your song, which we do not know. There is no right or wrong about it, but the fashion or the best opinion has cut "wind" short, and, as for N.E. wind, everybody would like it shorter.

L. M.—"A Love Lullaby" by Goring Thomas appears to be published only in one key, which is unsuitable for a contralto solo competition, having an upward range to G natural. If you applied to the secretary there might be a chance of transposition being allowed.

ABBREVIATURA.—You will learn all you need to know about the proprietary colleges mentioned by you (including the one patronised by yourself) if you get the book published at this office and entitled "Musical Examinations—Dubious?"

TROMBA.—The difficulties which you experience are those of a large number of students. Your case seems to be met by the regulations for Mus.Bac. Dunelm. You should write to the Registrar at Durham University for a syllabus.

TENOR.—In your financial straits, the only course open to you seems to be that of preparing for the diploma examination by self-tuition. Before the date of entry you should have a consultation lesson.

WINTER.—Musical dictionaries, within your limit of price of 5s., are Niecks' (Augener), Arnold Kennedy's (Curwen), and Stainer and Barrett's (Novello, primer, abbreviated), but these and others only give musical terms. Sooner or later, you will have to have a cyclopædic dictionary of music and musicians, and Dunstan's is the up-to-date and indispensable one.

EAGER.—You cannot get on to the Teachers' Register simply by passing an examination. You must have sufficient attainments, training and experience. Send for the form of application to the Secretary, Teachers' Registration Council, 47, Bedford Square, W.C.1.

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Two Pianos.

BY THE EDITOR.

ALTHOUGH the dimensions of last Saturday's audience at the Wigmore Hall did not prove a very lively public interest in the duet recital given by Busoni and Egon Petri, the subject of duets for two pianos is well worth the attention of music-lovers. The resources of this combination are so far superior to those of duet-playing on one piano that only the material obstacle of the rare presence of two good pianos in one room stands in the way of its definitely superseding the more familiar device. Two players cannot sit down comfortably to one keyboard. There is always an initial struggle for position and subsequent frontier warfare in a vital region of the polyphony, that is to say the middle parts. It has been known to end in bloodshed, when either player had thoughtlessly neglected to visit the manicurist. Moreover, the composer or arranger of the music was often driven to wild expedients in order to preserve the continuity of a moving part, especially if he wished it played *cantabile*. Despite these disadvantages, the form has, however, attracted many composers, from Schubert among the classics to Florent Schmitt among the moderns, not to speak of isolated works by Rachmaninoff, Debussy, Ravel, Fauré, Casella, Durey, and others. It is often forgotten that Debussy's "Petite Suite" and Ravel's "Ma Mère l'Oye" were originally piano duets. But all this music sounds much more effective when played on two pianos, apart from the fact that it can be performed more peacefully.

It is commonly supposed that two pianos of similar make are desirable for the purpose. Evidently Busoni and Petri are of that opinion, for they played upon two Chappell concert grands. My own opinion is that they should be sympathetic, but preferably not identical, because then the listener receives a clear impression of a duet, which otherwise is confined to the players. On this occasion, despite a distinct difference in style between the two pianists, the listener could be conscious of only one *timbre*, and, as a result of this, a good deal of the *concertante* effect was lost. The greater part of the programme consisted of contrapuntal music, and it became at times exceedingly difficult for the ear to follow individual parts in complicated passages. Even a minute difference of *timbre* becomes then a valuable advantage. This can be easily tested both in original works and in arrangements of modern orchestral music. The first phase of duet-literature for two pianos was almost entirely limited to variations. Even when composers wrote a sonata, one of its movements was nearly always in variation form. Moreover, nearly all of them followed Schumann's example in making these variations antiphonal. The best known instances are the variations of Saint-Saëns, Sinding, and Reger, but in my library are many other similar works in which the two players, as it were, toss the ball to each other in turn. When the two instruments are similar, the effect is not in the least that of a duet, but that of a composition which, save for its complexity, could very well be played by one pianist on one keyboard. In fact the Schumann variations have actually been published in that form, and are nearly as effective as in the original. It is only when there is an appreciable difference of tone that one has the impression of listening to a dialogue.

With arrangements of orchestral works this is equally important because of the continuous crossing of parts, which cannot be made to stand out one from another without some distinction of tone-colour beyond that which the pianist himself can give. As modern orchestral music has become so complicated that the method of four-hand arrangement is seldom adequate, two-piano playing has become almost the sole resource of

those who, not being competent to read a modern score, nevertheless desire to get to grips with this music in their own homes. There is a great deal of enjoyment to be derived from this practice, and, on the whole, publishers have shown some enterprise in catering for it. One can, for instance, play in this form all the symphonic works of Richard Strauss, and many of those of Bruckner and Mahler; the symphonies of Borodin, several works by Rimsky Korsakoff, and some of Scriabin; a great deal of Saint-Saëns, Vincent d'Indy, and Debussy; and, of course, much of the older music. It is, in fact, possible to gain in this manner a very intimate insight into the orchestral repertoire, especially if the scores are kept within reach. In the days when there were no classes for aspirant conductors, I remember one enthusiastic student who used to prop up the score in front of him and conduct an imaginary orchestra whilst the work in question was being played on two pianos. It was a makeshift, of course, but not without its advantages. Few modern works are performed with sufficient frequency to permit of the listener becoming thoroughly intimate with them in the concert-room. And the amateur rarely has the power of imagining the actual sound of the printed page even when he has acquired the ability to read the notes of an orchestral score. What chance has the amateur thus to know every point of works such as Holst's "The Planets," or Vaughan Williams's "London Symphony," as well as he knows those of the Beethoven symphonies? For that reason the prospect that either or both of these works may soon be available in arrangements for two pianos is very welcome.

But, in the long run, devotees of this form of duet are inevitably attracted to original works, of which, however, there are scarcely enough, although many composers have been tempted, like Schumann, to write at least one. Still, they exist in sufficient number to cover a goodly portion of musical history. The clavecinists did not hold aloof. There are, for instance, fourteen sonatas "a due Cembali" by Bernardo Pasquini, dated 1704, some of which have been modernised for performance. There is no need to mention the great Bach, but there is an attractive sonata in F for two pianos by Wilhelm Friedemann Bach, which is scarcely known. Mozart's sonata in D is, of course, an old friend. But in the music of that period there are many works of this kind that are enjoyable to play.

After Schumann had let loose the avalanche of variations, the attempts of minor composers became somewhat stereotyped. One set of variations was very much like another unless it happened to be worse. Even at the best I am inclined to the opinion that the enjoyment of such works is chiefly with the players. Perhaps the most satisfactory of them all is the famous set by Saint-Saëns on the trio from the minuet of Beethoven's E flat sonata, but if it is exhilarating to the listener, it is doubly so to the players. Still more attractive from this point of view is the same composer's Scherzo, in which he and the late Raoul Pugno used to run races, each afterwards blaming the other for having increased the speed. That alone suffices to show the effect on the players. It may perhaps be a consequence of Saint-Saëns's well-known predilection for this form that his countrymen have enriched the two-piano library with many examples, from Chabrier's "Valses Romantiques" to Florent Schmitt's "Three Rhapsodies" and Debussy's "En Blanc et Noir." Russia has given us four suites by Arensky, two by Rachmaninoff, and a "Ballade" by Liapounoff, besides numerous pieces by Glière. Hans Huber, the Swiss composer who died the other day, contributed four sonatas. Meanwhile the flow of variations continued from Germany with Reinecke, Raff, and their contemporaries, down to Reger, whilst from Norway came Grieg's "Romance," followed by the well-known Sinding set. Even England took a hand. There is a prelude and fugue by W. Battison Haynes which is not quite so well known as his song "Off to Philadelphia in the Morning," and a "Ballade" by C. A. Lidgey, founded on the *Tonus Peregrinus*. These belong to the past. The most important additions to the list in recent years is Arnold Bax's Irish tone-poem "Moy Mell," which has been played on occasion by Irene Scharrer and Myra Hess, to whom it is dedicated, but, so far as I can remember, not by anyone else, at least in London.

Of course the above survey makes no pretence of being complete. It is intended merely to disabuse those who may think that there is a dearth of music for two pianos whether original or arranged, and, if possible, to arouse their curiosity. So far as public performance is concerned, a duet for two pianos will always be a rarity, and I would not have it otherwise, for it is not in public that this music is best enjoyed. The best duet-playing is always of the nature of *musique intime*. I am not sure even that a duet-sonata for piano and violin does not lose on the platform some of its essential quality, unless it is performed by the greatest players, and sometimes then, if they are not on duet-speaking terms. For its appreciation, it is essential that listeners should not only take in the music, but actually participate a little in the feelings of the players, which is not possible in the concert-room, but quite feasible in intimate surroundings, when the exhilaration of good *ensemble* playing rapidly becomes infectious. Music-lovers are a little too inclined to count upon the music which they can purchase at the box-office. Think of the countless amateurs who

sing, more or less acceptably, and then ask yourself how often any of them will take part in a piece of concerted music just for the fun of the thing, and for the pleasure it gives them, whether anybody happens to be listening or not. Yet that is how the true love of music expresses itself. If more pianists, amateur and professional, knew what fun it is to play through the duet version of a new orchestral work before it receives its first and perhaps only performance at Queen's Hall, and then refresh their memories of it afterwards, there would be a much greater demand for these useful transcriptions than there is at present, and publishers would respond with more. But there are plenty to go on with.

COMMENTS OF THE WEEK.

Orchestral Programmes.

Mr. Moiseiwitsch has contributed an article to the *Daily Express* on the neglect of British composers, in which he exonerates conductors from blame. He argues that to urge upon them the claims of the best British music is to preach to the converted, but that their hands "are usually anything but free. They are tied by the necessity of making concerts show a profit and by the demand of the public, other than the comparatively small circle of enthusiasts, for the performance of music with which they are familiar." The reasoning is sound, and we know only too well that the public is not free from blame in the matter. But the organisers of orchestral concerts cannot always sustain a plea of "not guilty." For instance, we recently drew attention to the sorry spectacle presented, in this respect, by the programmes of the Queen's Hall Symphony Concerts. Would Mr. Moiseiwitsch be prepared to maintain that, if an interesting work by an English composer had been substituted for Volkmar Andreae's Miniature Suite, or for Dohnanyi's Suite in F sharp minor, music-lovers would have been deterred from attending either of the respective concerts? Both works are easily surpassed in merit, and the organisers cannot pretend that they have any special drawing power at the box-office. Their inclusion, when there was so much better music available, cannot be attributed to anything but managerial *insouciance*.

Operatic Vicissitudes.

The precarious nature of all operatic enterprise under the prevailing conditions was well illustrated when the reports of the inaugural successes of the British National Company at Bradford coincided with the issue of a somewhat depressing statement by the Carl Rosa Company. It would be wrong to base any sweeping generalities upon this coincidence. Good business, in popular opera, means the covering of expenses and little more. Bad business means a considerable shortage. The older institution has had both kinds of luck, but the balance between them has tilted on the wrong side. We are confident that its vigorous rival, very far from indulging in *Schadenfreude*, is fervently praying "absit omen!" It is to be hoped that the Carl Rosa Company may succeed in obtaining, if not the somewhat large sum mentioned in the Press, at least sufficient to maintain its efficiency and its usefulness. Especially since the valiant and partly successful attempt made last autumn to rejuvenate its methods, the cause of popular opera would be a heavy loser by any suspension of its activities. The field is large, and there is ample room for the two organisations, working as they do on somewhat different lines.

At the same time the field, if large, is not productive enough to permit of acute competition. Last year we expressed the view that a co-ordination of interests was necessary, and would be to the advantage of both sides. The Carl Rosa Company has covered the country with a network of touring arrangements that is far too valuable to be permitted to slacken. In addition to this, the recent difficulties have led to an agreement on the part of the artists to make *pro rata* concessions, which is the first step in the direction of the community basis of the new undertaking. Everything points to the opportunity of a *rapprochement*. We have reason to believe that at one time a joining of forces was actually under discussion, and that the worst obstacle to agreement was the vexed question of the title to be adopted for joint working. If that is really so, the announcements we saw at Bradford the other day point to a possible solution. The British National Opera Company was described as successor to the Beecham Opera Company. What possible objection could there be to its becoming the successor to the Beecham and Carl Rosa Opera Companies? After all, British and National are two very capacious words, quite capable of embracing the activities of both, and they hold much promise for the future.

Pantomime and Opera.

It must be almost unprecedented for an opera company in an emergency to borrow the principal girl from a neighbouring pantomime, but this, we gather, happened at Bradford the other day when a member of the company was incapacitated by the prevalent indisposition. Miss Desirée Ellinger came over from Leeds, and saved the situation by appearing as Musetta. The incident sets one thinking strange thoughts. Every

lover of opera is aware of the traditional weakness of the majority of singers in the matter of stagecraft, and particularly in those qualities without which success is impossible on the lighter stage. Relations being now established, would it not be possible to induce some of our operatic ladies to fill in a few weeks' engagements as principal girls in pantomime? They would learn so much that would be of use to them on their return to their own sphere. To mention only one thing, they would have to accommodate themselves to an audience that is liable to grow restive if it does not hear the words. And if they were to rid themselves of a few conventional operatic gestures it would do no harm, even though they adopted other conventions in their place. It would at least be a change.

An Object Lesson.

Tragedy was happily averted, but the incident casts a somewhat lurid light upon the futility of the recital system. It appears that a violinist from Czecho-Slovakia, Norbert Kubat, was announced to give a recital last week at Milan. Presumably he was a stranger whose gifts were unknown to the public. We have heard of such cases. Be that as it may, he discovered on the eve of the concert that only seven tickets had been sold. Again, we have heard of such cases. But, instead of accepting philosophically this convincing illustration of the absurdity of appearing under such conditions, the young violinist attempted to hang himself from a tree in a public avenue. The rope failed, and he was picked up in an unconscious condition by passers-by. It is impossible not to sympathise to a certain extent, for there is always something very pathetic in youthful ambition that comes to naught. But it is difficult to understand how even a young artist can have had such illusions. However, he will have consolation. If he gives his recital now, we venture to predict that the Milanese public will do as Londoners would in the same circumstances, and flock to hear him.

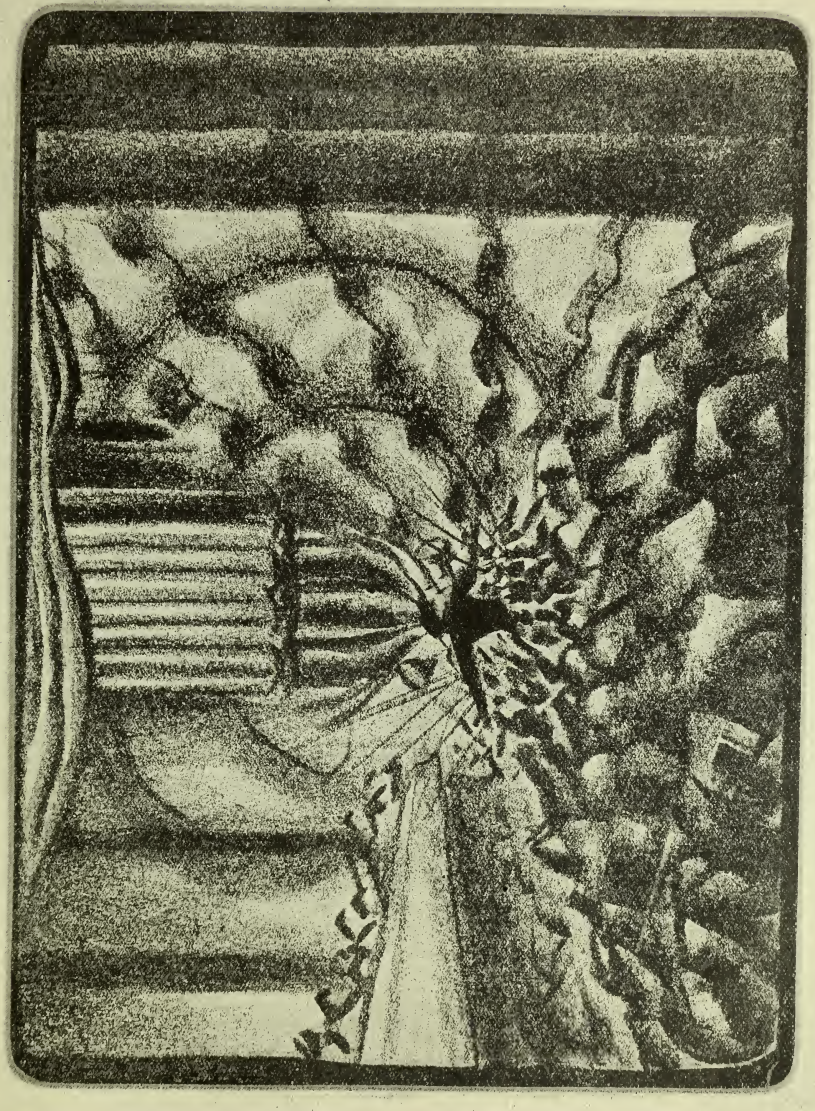
The Right to Hiss.

The musical atmosphere of Vienna has always been somewhat electric. It is also rather paradoxical, for, although Vienna has repeatedly been the stronghold of musical pioneers, as it is to-day that of Schönberg and his followers, it has also a long record of intensified classicism. As is pointed out by a correspondent of the *Observer*, it has been known to hiss works by Bruckner, Mahler, and Strauss, and even the immaculate Brahms. It has just reasserted its right to hiss on the occasion of the first performance of a new "Autumn" symphony by Joseph Marx, who is a professor at the Vienna Conservatoire. There was a demonstration on the part of the classicists, and of course a counter-demonstration. We know nothing of the rights and wrongs of the case. Nor do we believe them to be relevant, for the incident appears to have been one of those faction fights in which cool judgment on either side is impossible. If we were as demonstrative as the Viennese we might have witnessed similar scenes over many modern compositions, and, whatever else might have emerged from them, it could not have been a considered verdict upon the quality of the music. We scarcely know which type of audience is preferable. We have sometimes wished that our own were less placid, but we are not prepared to advocate as much liveliness as appears to have been displayed on this occasion. However, the composer has no ground for complaint, for there is no better advertisement nowadays than opposition of this kind. We shall be interested to learn whether he really deserved it.

The World's Worst Music.

There is a rumour that, following a precedent set at Cambridge, we are to have a concert of the world's worst music in London on April 1st. No sooner was the suggestion made than the air was thick with proposals to include this or that striking example in the programme. The scheme has brilliant possibilities. It cannot fail for lack of appropriate material. For that reason we trust that its execution may not be more malicious than the occasion demands. We happen to possess in our library a number of early indiscretions of composers who have since atoned for them. It would be easy to make an amusing selection of them, but it would not be fair, and we trust that the promoters will resist such temptations. It is also to be hoped that they will keep their hands off "The Music Lover's Portfolio of the World's Best Music," however alluring its possibilities may seem to them. On the other hand, we trust that they will not entirely overlook the output of the war period, even though the essential badness went further in the words than in the music. We possess a charming example from America. It dates from the period before the United States declared war, and when some of her hyphenated citizens had been fouling their adopted nest. The refrain is an exhortation to them: "Don't bite the hand that's feeding you." It offers unfailing consolation to us whenever we read in American journals that our musical culture must be of a low standard because of the popularity of our sentimental ballads. We have not come across an English one to beat this superlative specimen. Whatever America does, she does very thoroughly.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.
The subject next week will be Adrian Boult.



No. 7. Tutti.

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LONDON CONCERTS.

MARIANNE GOLDIE.

ÆOLIAN HALL, *February 13th.*

A light soprano voice of musical quality, an unpretentious style and fairly clear articulation, endowed Miss Goldie's singing at her recital with much charm. She was unwise to attempt operatic excerpts demanding vocal power such as Meyerbeer's "Roberto, o tu che adoro," and she has not acquired the perfection of legato required by Mozart, but her rendering of "Ardon gl' incensi" from Donizetti's "Lucia di Lammermoor" was admirable, and she gave captivating renderings of Bemberg's "Chant Venitien" and "Nymphes et Sylvains." Miss Florence Metcalfe was the accompanist.

F. G. W.

THE LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL, *February 13th.*

Mr. Walter Damrosch created a much more favourable impression at this concert than at his previous direction of the London Symphony Orchestra. His interpretations of the overture to Weber's "Der Freischütz" and of Brahms' Symphony No. 1 in C minor impressed one with his command of his forces. His tempo often differed from that usually adopted, and not always with advantageous results, but the climaxes were well approached, particularly in the conclusion of the overture. Moreover, he preserved a sympathetic and excellent balance of tone with Busoni, in Beethoven's Fifth Pianoforte Concerto in E flat, worthily known as the Emperor of concertos. It was Busoni's playing in this which made the performance the outstanding feature of the concert. In the majority of Busoni's readings there is an appreciable tendency to put more into the music than the composer would seem to have thought of, and this is observable in proportion as the music in itself lacks intellectuality, but on this occasion Busoni seemed to be dominated by the music and to devote all the resources of his splendid technique to giving the composer's message. The performance is to be placed among the impressions that remain.

F. G. W.

CHRISTIAN CARPENTER.

STEINWAY HALL, *February 14th.*

The pianoforte recital of Miss Christian Carpenter served to remind one that it is possible to give considerable enjoyment without possessing a commanding technique, provided that the player is sincere and chooses pieces within her executive ability. Scarlatti's "Pastorale," Schumann's "Evening," and the slow movement of Albanesi's Sonata in B flat minor, were sympathetically played, as were also two new pieces entitled "Sea Spells," by E. A. Sharp, and some familiar Chopin excerpts. As a composer Miss Carpenter contributed a graceful "Saraband" with an old world melodic outline and modern harmonies, and a finale from a sonata in G sharp minor, which bore witness to her having been a conscientious student. F. G. W.

THE MUSIC SOCIETY.

ST. JOHN'S INSTITUTE, *February 14th.*

One looks to the Music Society for the performance of interesting new works, but those given on this occasion were a little disappointing. A sonata for 'cello and piano by Paul de Maleingreau was heavily pretentious rather than inspired, though there is no contesting his musicianship. The influence of César Franck has been productive of much good, but some of his successors emulate his earnestness without his geniality. The work was well played by M. Georges Pitsch and Miss Kathleen Long. M. Louis Fleury contributed a number of flute solos, including a beautiful unaccompanied fragment by Debussy. The programme included two pieces by Miss D. Gow, "Seirein" for flute and piano, and "Fountain" (Glebe Place) for piano, of which the former had more invention than the latter, both being somewhat impressionistic.

E. E.

SCOTTISH FOLK-SONGS.

ÆOLIAN HALL, *February 14th.*

Folk-song is coming into its own these days, and exponents such as Miss Gladys More Smieton will help forward the good work. Songs of the Hebrides and songs of the North and the Lowlands were represented at her recital last week, and all of them were sung with sincerity and charm. G. C.

SHAKESPEARE SONGS.

CHELSEA TOWN HALL, *February 14th.*

A recital by Mr. John Coates is invariably an object-lesson for all intending recitalists, not only for the subject-matter presented, but also for the way of its delivery. Mr. Coates makes friends with his audience at once, and we feel instinctively that we are going to enjoy ourselves—and we do!

His idea of singing various settings of Shakespeare songs must have involved considerable research work, but the result more than justified the experiment. As a whole, I felt that the old settings held their own against the modern. The lilt of the poems appeared more suited by the simple directness of the old tunes with their clear vocal line and characteristic rhythms, than by the more subtle harmonies and melodic progressions employed by the 20th century composers. A striking exception was, however, Hubert Parry's setting of "Take, O Take Those Lips Away," which, for sheer musical beauty, far surpassed Wilson's old-time setting.

Needless to say, every song had ideal exponents in Mr. John Coates and in Mr. Berkeley Mason, who co-operated at the piano. G. C.

JAQUES-DALCROZE.

ÆOLIAN HALL, *February 15th.*

At this concert, the first of two devoted to the compositions of M. Jaques-Dalcroze, the most important work was his String Quartet, played by Mr. Spencer Dyke and his companions. But even here the sometimes engaging naïveté of his melodic writing tends to pall. He seems to have an almost irresistible tendency to the obvious, relieved only by a relatively personal manner of modulation. The intermezzo was the most attractive portion of the Quartet, but even this is not markedly original. As for the songs interpreted by Madame Jaques-Dalcroze, the quasi-popular vein in which they are written is not without its attraction, but after a few of them one longs for something more distinctive. M. Jaques-Dalcroze scarcely did justice to his own piano pieces, which he played with a rather hard, unsympathetic touch, as if he were striving to draw attention to rhythmic peculiarities which one was quite prepared to take for granted. Much as we admire M. Jaques-Dalcroze's achievements in the sphere with which his name is chiefly associated, we cannot say that he has made an equally favourable impression as a composer. E. E.

A NEW ENGLISH QUARTET.

STEINWAY HALL, *February 15th.*

Although the performance would have benefited by a sharper rhythmic definition and more spirited playing, the opportunity afforded by the Rhoda Backhouse String Quartet (Rhoda Backhouse, Mary Mellis, Margaret Savory, Helen Luard) of hearing Gerrard Williams's second quartet was very welcome. It is a fanciful work of considerable charm. Moreover, although its construction satisfies an instinctive craving for form, it leaves a pleasant impression that this is the result of musical feeling and not of calculation. There are

some mannerisms which are not objectionable in themselves except that the composer is inclined to insist upon them too much. For instance, the obstinate repetition of a short phrase can on occasion give much pleasure to the ear, but the device must be used sparingly if its effect is not to become blunted. And the romantic effect of the mute is quite unnecessary to a lyrical piece that is as expressive as this slow movement. The most successful section is the *finale*, but the entire work was much appreciated. E. E.

MENGES AND TICCIATI.

WIGMORE HALL, *February 15th.*

In the opening movement of the Medtner Sonata in B minor the feeling was that two very fine musicians were playing, but that each was wondering what interpretation the other was going to give. This feeling was dissipated, however, immediately the "Danza" started, and did not come back. I have not before heard so thoroughly cheerful and characteristic a performance of this and the "Ditirambo," though once or twice one could have wished for more tone from the violin and less from the piano. Mozart's No. 12 in E flat is not a work I am particularly fond of; he wrote many finer ones, and it seemed that the two players were of the same opinion. They played it with gusto, and in the slow movement with some tenderness, but somehow it failed to inspire them. The inevitable Franck was a thing of joy. H. A.

LONDON CHORAL SOCIETY.

QUEEN'S HALL, *February 15th.*

The success of a choral society, the chief object of which is to encourage British composers, is highly desirable, consequently it is particularly pleasurable to note the steady advance in technique of the body of choristers directed by Mr. Arthur Fagge. The choir is still weak in basses and requires more tenors to secure satisfactory balance of tone, but the rendering of Percy Grainger's "Londonderry Air" was quite beautiful, the variations in dynamic force being finely graded. The articulation and phrasing of the same composer's "Morning Song in the Jungle" were very good, and the interpretation of Elgar's "Death on the Hills" and Roger Quilter's "Five Lyrics" attested to the musical sense of the singers as well as to artistic training. An eight-part chorus entitled "Rest," by Hugh R. Hulbert, performed for the first time, proved well-written, and contained effective passages, especially at the end, but included commonplace phrases and conventional harmonic progressions. F. G. W.

CALISTA ROGERS AND MARGARET TILLY.

WIGMORE HALL, *February 16th.*

Apparently it is difficult for artists to realise their greatest and least abilities. Otherwise two such excellent musicians as Miss Calista Rogers and Miss Margaret Tilly would not have selected an entire Brahms' programme for their joint recital. Miss Rogers has a mezzo-soprano voice of attractive quality, which is evidently dominated by keen musical intelligence and womanly sensitiveness, but she has not yet acquired the control and style demanded by Brahms' songs. Her renderings were good, but she would have done so much better with other composers. The same criticisms apply to Miss Tilly's interpretations of a number of the composer's pianoforte pieces. They were technically excellent, but they lacked imagination and brightness. It is possible to be too serious. Even Miss Ethel Hobday, who accompanied, did so with a heavy heart.

F. G. W.

MEREDYLL PIANOFORTE QUARTET.

WIGMORE HALL, *February 17th.*

Circumstances conspired against the fulfilment of the aims of this quartet, for not only had they had adventures on their Continental tour which were more interesting to read about than to experience, but through the results of these they were unable to devote the preparation they considered necessary to the fine quartet by Herbert Howells. Consequently the more familiar Mozart in G minor was put in its place. This work was particularly well played, and, taken on the whole, it is doubtful whether these four players have ever played better individually or worked in more perfect accord. Brahms' "Horn" Trio, with Mr. Aubrey Brain associated with Miss Meredyll and Miss Rawlins, was also a great joy, for its essentially "natural" beauties were fully realised, while its technical difficulties were absolutely unobservable by the listener. They concluded with Fauré's Quartet in G minor. H. A.

TWO-PIANO MUSIC.

WIGMORE HALL, *February 18th.*

The subject of two-piano music in general being discussed in another column, it only remains to review the composition of this programme. It opened with a transcription, by Busoni, of a Fantasy which Mozart wrote for a mechanical organ. Then followed three works which, though based upon classics, are original compositions by Busoni. The first was an Improvisation on Bach's choral melody "Thou Friend of Souls," the importance of which pales beside that of the work which formed the second part of the programme. Before that was reached we had heard a *duettino concertante* on the last movement of Mozart's Piano Concerto in F, in which some wonderful tone-gradations accentuated the quality of the music. But in the end all that had happened before the interval appeared to be little more than a preliminary canter to the big work of the day, the Fantasia Contrappuntistica. This composition dates from 1910, and was, I believe, originally written for piano solo. An orchestral version of it was once announced for performance by the Royal Philharmonic Society, but withdrawn owing to some misunderstanding about the parts. It consists of a choral prelude on "Praise the Lord in Heaven," followed, in the first place, by three separate fugues on the three subjects of the unfinished fugue at the end of Bach's "Art of Fugue." Without a break there follows an *intermezzo* with three variations and a *cadenza*, after which appears the fourth fugue, on four subjects, one of which is the generating theme of Bach's monumental work. According to Forkel, it was Bach's intention to add to his work a fugue on four subjects, invertible in each part. There is, therefore, a superficial reason for placing Busoni's work in the same category as Bach's, which even Parry regards as "more or less of a tantalising enigma." The Fantasia Contrappuntistica is an extraordinary display of technical ingenuity, but, except on paper, it practically defeats its purpose, for the ear cannot possibly take in so large a dose of musical mathematics. At first one is keenly interested. Gradually the tortuousness of the counterpoint dulls the interest. It is revived a little at the sound of a fugue on the name of Bach because of its friendly associations, but when the music plunges into further ramifications, one begins to feel indifferent to all further exploits. Long before the end is reached one has ceased to care how many possible permutations Busoni may still have up his sleeve, so long as he is not going to employ all of them. No doubt music owes much to the composers who have practised this form of art, from the Flemish polyphonists onwards. Much that we know of counterpoint originated in the spirit of research that is associated with the word *ricercare*. But if we owe them some of our knowledge they have not increased our indebtedness with many pleasurable sensations, and Bach himself, in the opinion of the best authorities, did not intend "The Art of Fugue" for integral public performance. But Busoni is different. E. E.

LETTER FROM DENMARK.

CARL NIELSEN'S NEW SYMPHONY.

MONTHS before the first performance it was known in Copenhagen that Carl Nielsen's new symphony—the fifth—was approaching its completion, and that its first performance would take place this year at one of the concerts of the "Musikforening," where Nielsen now holds the post of conductor, formerly held by the great Niels W. Gade. And the excitement with which the works of this gifted symphonist are always expected in his native country was so much greater this time, because it was rumoured that Carl Nielsen had broken with the traditional symphonic form and was going to prepare new ways for the modern symphony.

At first it appeared as though the symphony is only divided into two great movements. But on closer inspection one easily discovered the outlines of the usual four movements in so far as the first ends in a slow movement built up on a wide melodic base, while the last opens scherzo-like and then glides into a string-fugue, which to some extent forms the melodic core of the end. Also in other respects Carl Nielsen has tried something new. He is not content with the considerable enlargement of the form of the classic sonata, the two corner movements, which already Bruckner, and still more, Mahler, found necessary. He makes so decided a step towards the complete dissolution of this old style of build that it takes one more than half-way into the territory of symphonic poetry. One rather misses, at the beginning and end of the new symphony, the resting-places offered by the ordinarily used repetitions of the musical ideas. Now it is quite possible that these first impressions may be altered on a further hearing. Experiences of this kind are common to most of us. But those to whom the form of the symphonic poetry has always been uncongenial, because it offers all sorts of shapeless and unregulated thoughts, and, because of this reason, never possesses the salutary repose of the far-stretching architectural arch, these cannot help missing in this work, to some extent, the unswerving, peculiar, and grand architect, whom in his earlier works we learned to love and revere. Carl Nielsen never fails in showing himself as the ingenious creator, whose ways lead to the pure air of the eternal heights, ways along which grow the finest and rarest blossoms. His seeking and his eternal longing always carry him beyond everyday life; always he fights for what to him is beauty of feeling and truth of expression, and the judgment of others never troubles him.

To the greatest moments of the Fifth belongs the slow final movement of the first part, with its clear outline, its noble, soft string-colouring, and its climax built up with the greatest weight and strongest consistency. The contents of the melody are always noble and deeply personal, never for a moment approaching to banality. The leading motive, five diatonic falling tones, with a persistent counter-triel in the wood-wind, is carried through with the unfailing grasp of the master and with an astonishing ease.

At the close of the concert the enthusiasm was terrific, and we went home satisfied, with the not too often felt sensation that a Danish composer has enriched the world's musical literature with a conspicuous work.

FRITZ CROME.

The British National Opera Company are now at Liverpool, having opened their season there with Verdi's "Aïda." Opera lovers throughout the country will be glad to hear that the advance bookings constitute a record, and that the financial success of the season is amply assured.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

BATHS HALL, HOUNSLOW, *February 13th.*

If the "nobility and gentry" of Hounslow want a brighter, gayer show than that of "The Geisha" presented by the local society on February 13th, they must indeed be hard to please. Principals and chorus alike entered into the joyous spirit of the work and achieved success. Madge Macklin, as *Molly Seamore,* brought her well-known comedy talents into play and sang, danced and acted in a vivacious and charming manner, while Florence Weatherdon gave a piquant, pleasing study of the French interpreter *Juliette Diamant. O Mimosa San* was daintily played by Elsie Rendell, whose graceful movements and sympathetic acting proved great assets to the performance. Kathleen Ingham made the most of her opportunities as the aristocratic *Lady Constance,* but looked much too young to be entrusted with the duties of a chaperone. Charles Thomason as the *Marquis Imari* was "immense" in every sense of the word. His quiet, dignified style, coupled with his keen appreciation of the dry humour of the part, proved irresistible. Percy King worked hard as *Wun Hi,* acting and dancing with unflagging energy, and presenting a clever "tragi-comic" figure, but a clearer enunciation of his broken English would have been an improvement. The performance of Sidney Ashton as *Reginald Fairfax* has been too recently praised in these columns to need repetition, suffice it to say he sang and acted quite in the spirit of the breezy sailor. Trevor Owen, with a clever "make-up," was well cast as *Captain Katana,* and his fine voice was heard to great advantage in an interpolated song for which he was deservedly encored. The small parts of the Geisha girls and English visitors fitted well into the general ensemble, while his Britannic Majesty's Officers—led by Kathleen Parsons as a smart *Middy*—were typically "bright and breezy." The chorus work, on the limited space at their command, was good, and praise must be given to them for the clear delivery of the words of their vocal numbers. Sidney Rendell conducted in his usual artistic manner and had his orchestra well under control, while H. L. March, the producer, was responsible for the excellent work upon the stage.

Report of Northern Polytechnic O.S. is held over until next week.

FORTHCOMING EVENTS.

March 2nd-4th.—Ilford O.S., "Miss Hook of Holland." Town Hall, Ilford.

AMATEUR CONCERTS

CENTRAL HALL, WESTMINSTER, *February 4th.*

The Central London Choir and Orchestra must be congratulated on their rendering of the concert version of Edward German's "Tom Jones," for both branches were in excellent form and gave a spirited performance. The choir responded well to the able conducting of David J. Thomas, while the ensemble work of the orchestra bore evidence of careful rehearsing. Miss Bessie Jones scored heavily as *Sophia,* the music suiting her voice admirably, while Miss Millicent Russell made the most of her opportunities in "Dream a' day Jill" and "The Green Ribbon." The robust methods of Mr. Edward Dykes proved a great asset, and his rendering of "On a January Morning" left nothing to be desired save a repetition of the number. Mr. Ceredig Walters did well in the name part, while valuable assistance was given by Miss Mabel Aitken in the small part of the *Hostess.* A pleasing feature of the afternoon was the presence, by invitation, of over one hundred wounded soldiers, who appeared to greatly enjoy the work of choir, principals, and orchestra. A. C. C.

NEWS FROM THE PROVINCES.

BRADFORD.

The British National Opera Company opened the second week of its operations with a production of "Parsifal," a work which is ill-suited to a touring company visiting a provincial theatre with a stage never meant for dramas on a spectacular scale, or for the proper accommodation of a full orchestra. The Alhambra is, indeed, normally a variety theatre, so that from its associations, as well as the more practical consideration of its construction, it afforded an unsuitable environment for this great mystery music-drama. This it is necessary to mention, to explain why the right atmosphere was so rarely caught, for little or no fault could be laid to the account of the executants. The orchestra was particularly good (save the bells, always a doubtful factor), and the principals were quite excellent. Gladys Ancrum (*Kundry*), Walter Hyde (*Parsifal*), and Norman Allin (*Gurnemanz*), resumed the parts they took in the Manchester production by the Beecham Company in January, 1880, and were quite admirable, equal to the best Bayreuth standard. Herbert Heyner, though I understand he is new to the stage, made an excellent *Amfortas,* singing with force, yet without strain, and realising the mood of the anguished King perfectly. The *Klingsor* of Frederic Collier and the *Titurel* of Philip Bertram were quite satisfactory. The chorus was most efficient. The Knights marched without the rather irritating sense of drill which was in vogue in Bayreuth, and the Flower Maidens did the best they could in the severely restricted space allowed for their dance. The scenic artist, Mr. Bernard, had made a bold attempt to strike into a new line in the Magic Flower Garden—never satisfactory at Bayreuth—but its success can be better gauged on a stage which allows a little more for distance and illusion. Mr. Percy Pitt conducted with success, and if it seemed that he might have made a little more of the climaxes, it must be remembered that only a few days before he was prevented by illness from assuming his duties. H. T.

BRISTOL.

The fourth of the Duck, Son, and Pinker Subscription Concerts drew a fairly large attendance to Colston Hall, to hear a programme rather out of the ordinary. Although there was very much applause, there were many present who found it not very exciting. Suggia and Moiseiwitsch joined in a skilful rendering of Brahms' F major Sonata, and the pianist showed marked skill in keeping down his tone to the 'cello's capacity. Intellect always prevails over the emotions with Moiseiwitsch, who gives one the impression of a highly finished technician. Suggia played Bruch's "Kol Nidrei" and Popper's "Spanish Dance" beautifully, though not wonderfully. Flora Woodman again gave great pleasure by her cultured style and white voice in Rossini's "Bel Raggio" and several uncommon airs, including Lemaire's "Vous dansez, Marquise" and "At the Well," by "R. H." Harold Williams sang straightforwardly Handel's "Hear me, ye Winds," but failed to convey the boisterous bravado of Mozart's "Non piu andrai."

Bristol Choral Society repeated and accentuated their success of last April, on Saturday, February 18th, by giving once more Saint-Saëns's "Samson and Delilah" with all the power and expression of which this fine choir is capable, under Mr. George Riseley. John Coates and Phyllis Lett made an incomparably fine pair of principals. T. J. Glyn Eastman, a local baritone, showed marked capacity as *Abimelech,* and Herbert Brown was dramatically fervent as the *High Priest.* Mendelssohn's "Walpurgis Night" followed, but the choir were not so familiar with the music, and accordingly not so sure. B.

CORK.

A highly interesting lecture-recital, given under the auspices of the Cork Literary and Scientific Society in the Assembly Rooms early in January, was that of Mr. Llewelyn Bevan, L.R.A.M., A.R.C.O., on "Coleridge-Taylor; his Life and his Music." The lecturer dealt ably with his topic, emphasising the quality of youthfulness in the lamented composer—"the capacity of wonder and discovery" that remained with him to the end of his all too short life of thirty-seven years. Mr. Bevan illustrated his lecture-recital very effectively on the piano and with his own voice, the selections given being very much appreciated by the audience. On February 5th an attractive pianoforte recital of Frau Fleischmann's pupils took place at the Municipal School of Music, the youthful performers, one and all, acquitting themselves in a most creditable manner, the programme comprising well-chosen items from the works of Mozart, Hardebeck, Grieg, Field, Merkel, Chopin, Schubert, and Schumann.

A very gratifying reception was accorded to Dr. Annie Patterson at her Irish Music Lecture-Recital in the concert hall of the School of Music on the 17th inst., on which occasion the lecturer illustrated native Folk-Song on the pianoforte, having the capable assistance of Miss Sheedy (solo violinist) and Mr. T. O'Leary (vocalist). During the week ending February 18th the Cork Operatic Society presented Sullivan's ever popular and tuneful comic opera, "The Pirates of Penzance," at the Opera House, the performance being under the able conductorship of Mr. Theo Gmur. Every credit is due to the local amateurs who took part, both as soloists and choralists, on this occasion, the chief parts being filled as follows:—Miss Kitty McCarthy (*Mabel*), Miss May Sexton (*Ruth*), Misses Kathleen Bradley, Birdie Olden, and Freda Dunlea (*General Stanley's daughters*), Messrs. Percy Diamond (*Frederick*), J. F. Murphy (the *Major-General*), L. Eager (*Pirate King*), Eugene Cowie (his *Lieutenant*), and T. O'Connell (*Police Sergeant*). Chorus and band acquitted themselves efficiently, whilst the production was under the stage superintendence of Mr. Walter Hann (late of Savoy Theatre). P.

HASTINGS.

The special conductors who have recently appeared at the Symphony Concerts are Thos. F. Dunhill ("New World"), Pouishnoff (Tchaikovsky's 4th), Adrian Boult (Dvorák's 4th), Julian H. Clifford (Tchaikovsky's 5th), and Captain Claud Powell (Beethoven's 4th). Adrian Boult was associated with de Greef in a distinguished reading of the Grieg Concerto, and he has also conducted the pianist's delightful set of Four Flemish Folk-songs. On February 15th W. H. Speer produced his new orchestral Phantasy, "Impressions" (a poetic and fanciful conception), and Pecskai gave a truly memorable performance of the Beethoven Concerto. Julian Clifford, the son, is carrying on with all success for the rest of the season. The future, both of the orchestra and of the concerts here, is as yet uncertain. Hastings will be introduced to Brahms' Second Piano Concerto on March 15th by Claud Biggs, with the aid of Adrian Boult, who will also conduct Mozart's "G minor" and some British works.

On February 16th the newly formed Hastings Choir made its *début* with Bach's "Jesu, Priceless Treasure" and Parry's "Pied Piper." There were some anxious moments, but it was clear that Captain Powell had made the very best use of the material and the time at his disposal in preparing these works. A. B.

LIVERPOOL.

M. Bronislaw Szulc, of Warsaw, paid a second visit to Liverpool on February 14th to conduct the Philhar-

monic Society's eighth concert. His chief effort was in obtaining an admirable performance of Tchaikovsky's Fourth Symphony. The eminent French violinist, Jacques Thibaud, exhibited his pure and silvery tone, as well as extraordinary dexterity, in two violin concertos, the A minor (Vivaldi-Nachez), music of classic old-world beauty, and the Concerto in B minor by Saint-Saëns, a brilliant and constructively clever work which was brilliantly played. The choir sang the Epilogue from Sullivan's " Golden Legend " steadily, but without producing the old-time thrills. A line must be found to mention the novelty of the evening in the overture " Sea Eye," by Noskowski, who was Szulc's master. On a first hearing it is revealed as a work of lyric beauty and descriptive power. W. A. R.

MANCHESTER.

Unquestionably the most exhilarating item at the Hallé concert of February 16th was Hamilton Harty's orchestral poem " With the ' Wild Geese.' " With the composer in command, the playing of the orchestra was superb, and the work met with spontaneous approval. Brilliant trombone playing was heard in the " Corsair " Overture of Berlioz. The " Introduction and Allegro for Strings, Op. 47 " (Elgar), was redolent with the freshness of the open air, and vividly portrayed the harmonised song of colliers breaking upon the meditations of the composer on the West Wales coast. Excellent was the work of the strings in the Fugato. To Cyril Jenkins' " Celtic Rhapsody " falls the honour of being the first Welsh orchestral work heard at these concerts. It is founded on three Welsh airs, and makes much use of this material throughout. The middle movement is scored with much *finesse,* and makes a fine contrast to the vigour and impetuosity of the concluding section. It is free from cloying chromatic harmonies or any bizarre effects. The Fourth Symphony of Schumann and the " Sea Pictures " (Elgar), sung by Madame Kirkby Lunn, together with a group of French chansons, completed the programme.

On the previous Thursday, the novelty was Gerrard Williams' " Pot-Pourri "—a slender work, exhibiting a mastery of orchestral writing, with refinement and delicacy of style.

The St. John's Wesleyan Choir, Weaste, has given a concert at Swinton. Since its formation two years ago, under the conductorship of Mr. J. T. Edwards, the choir has made much progress, securing premier honours at several of the smaller competitive festivals. On this occasion, for so young an organisation, the attack, intonation, and blend were excellent. The tenors, however, would be wise to exercise more restraint. Forty in number, this choir should ultimately secure more than local prestige. D

NORWICH.

Well-planned diversity is being shown in the current series of Municipal Saturday Concerts, and recent programmes have been enriched by Mr. Horace Stevens, Miss Gwendolen Mason, and the Great Eastern Railway Male Choir (Norwich Area), with Mr. W. R. Hunn, Mus.Bac., in command. Mr. Maddern Williams, F.R.C.O., and his excellent orchestra continue to enhance their reputation. The Philharmonic Society converted itself into a listening body on February 16th, when a programme of chamber music was contributed in St. Andrew's Hall by those well equipped players, Messrs. Albert Sammons and William Murdoch. They were at their best in the César Franck Sonata in A major and that of John Ireland in A minor. In Miss Joan Vincent's singing considerable inequality appeared in the formidable array of songs essayed. Madame Jessie Bridge accompanied. G. H.

NOTTINGHAM.

The playing of the English Trio at the fifth People's Concert was notable for good balance of tone and perfect understanding of the players one with another, artistic interpretations being given of the Trio in C major (Brahms) and the Trio in B flat, Op. 99 (Schubert). Miss Phyllis Lett was in good voice and appeared alternately with the English Trio. Miss Emily Roseblade gave much help with her accompaniments.

The Sacred Harmonic Society chose Haydn's " Creation " and Mendelssohn's " Hymn of Praise " for their third concert of the season. Miss Lucy Goodwin was a great success by reason of the sweetness and sincerity of her work. It was a treat to listen to the wonderful sonorous tones of Mr. Robert Radford and the interpretation he gave of the items allotted to him. Mr. Sam Hempsall did well in the tenor solos. The choir, under Mr. Allen Gill, revelled in the choruses, and the orchestra, led by Mr. F. Mountney, put in some good work, though one would prefer a quieter accompaniment to the solos.

The fourth Celebrity Concert was announced as an operatic concert. Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice D'Oisley, and Mr. Peter Dawson, whether in solo, duet or quartet, each contributed to make the concert a musical success. In addition to the singers, Mr. William James was solo pianist, and showed himself to be well equipped technically as well as in expression. C. E. B. D.

WHAT IS THE "USE" OF MUSIC?

THE following are some points from Mr. Arthur Hirst's interesting lecture at the Steinway Hall on the 14th inst.

The question had been wrongfully attributed to Mr. Justice Eve, who is actually a generous patron of music, but it is a very pertinent question, and a thoroughly English one, and any attempt to answer it must inevitably help to restore a true sense of values, so sadly lacking in life in general at the present day. . . . Music provides an enormous amount of pure pleasure in a world that is all too full of counterfeit pleasure and of unabashed misery: that might be given as a fairly conclusive answer, but there are many others. . . . Music has material uses and ideal uses—materially, it is a pure commercial activity, a trade commodity, outside the realm of æsthetics, and having no more and no less interest, ethically, than any other commercial activity. . . . Material, also, is the use of music therapically, as a healing agent of astonishing efficacy in cases of mental and nervous derangement. It tends to stimulate mental activity and to increase mental efficiency in normal individuals, and often has a marked effect upon the lunatic mind. . . . But though the material uses are most easily demonstrable, the ideal uses of music are of infinitely greater moment. It is really the spirit of man that matters—the inner life of man, whether individually or collectively, whether consciously or unconsciously, is the *real* life—and music is the actual language of that inner life, using the term " language " as meaning (to quote Webster), " any means of expressing or communicating feeling or thought." It is thus the most fluid and perfect medium of spiritual intercourse, and of that high fellowship which is the basis of civilised life, as, indeed, of all true religion—it is, in fine, a great religious activity, when rightly apprehended and practised, and the lecturer foresees a period when artistic and religious activities will be co-ordinated, rightly, towards an increase of deepest joy and light in this earthly life.

At the close of the lecture, Mr. Hirst played, with short and enlightening *obiter dicta,* pianoforte works ranging from Mozart to Debussy. In all there was an obvious concentration on the actual musical content and an absence of technical display. The whole afternoon was remarkable for its sense of intimacy and for the exalted plane of thought involved. A. N.

LETTERS TO THE EDITOR.

[*The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuited to our columns. All correspondents must enclose name and address, not necessarily for publication.*]

PUBLICITY AND "PUNCH."

To the Editor, *Musical News and Herald.*

SIR,—Critics of musical affairs sometimes say that our publicity methods, as applied to concert giving, are old-fashioned and lacking "the big punch." The following might be useful to people on the look-out for new ideas.

I received recently a large circular with no explanatory letter. It was headed :—

"AUSTRIA OVER THE PIANIST."

This puzzled me for the moment. Then I read on and found that it heralded a selection of newspaper criticisms on the performance of an artist who, on this occasion, must be nameless.

I give a few of the notices, as translated for English readers by the sender or his management. The circular is much too long to publish in its complete form. I am sorry, as it means the omission of many gems.

The great man is first described as a "Pianistical universal master," whose playing "touches the limit of impossibility"; reference is made to the "never heared beauty of SONOUD and fervour" of his playing. He is then described as a "combination of all formes pianist types," a "salonphilosoph" to be famous in a short time "trough the world," and the possessor of a "technic which causes even opticaly giddiness."

The *Morgenzeitung* is accused of saying that "he has delicate nerves, international and modern, just as one imagins russian intelligence to be."

The *Wiener-Weltblatt* honours him by recording how he "heated the visitors," another paper how his fingers fly like "LICHTEMIRG" over the keys.

But perhaps I like best the *Signale,* which gives a beautiful impression of the artist. Thus: "His fine art repands ultra-violet BEANRS." I should love to see a man of any nationality do that.

Lastly, the *Reforma* says that "To-day he is equal to Busoni." What on earth will he not be equal to when he visits us? For surely someone will arrange for his coming! PHILIP ASHBROOKE.

MUSIC TEACHERS' TRAINING SCHOOL.

To the Editor, *Musical News and Herald.*

SIR,—May I correct the possibility of a little misapprehension arising from the account your representative kindly gave of my lecture at the Music Teachers' Training School.

When I referred to the necessity of a knowledge of Music, Acoustics, Psychology, Vocal Physiology and Pedagogy, I had been pointing out the faults and fallacies to be found in many works on the voice, and I attributed them in most cases to a lack of knowledge of one or more of the subjects named. I do not hold that for the ordinary teacher of singing a "thorough knowledge" of all these subjects is essential.

F. C. FIELD HYDE.

THE LATE MR. FREDERICK JAMES.

To the Editor, *Musical News and Herald.*

SIR,—I note in a recent issue a reference to and quotation from your former contributor, Mr. Frederick James, as a living person. It has just come to me as a shock to learn that he is recently dead, and as I have seen no reference to this in the musical Press I venture to send you a line.

In the musical West Riding of Yorkshire Mr. James was long a "power." He began his life, I believe, as an elementary schoolmaster, then became music master of the Woodhouse Grove School, a position he held for a great part of his life, and latterly practised as an organist and teacher in Bradford. In the district in which he spent all his life he was known to and respected by everyone interested in music. He had a wide reputation as choral conductor and as adjudicator at competitions; as a lecturer upon musical subjects he had a big "popular" public, yet was always sound and informative. His library of music and books on music was a large one and well used. Messrs. Curwen publish some of his compositions. At one time he was very prominent in the work of the Incorporated Society of Musicians, holding the secretaryship of the Yorkshire Section for a long period, and travelling all over the country to address other sections. He was a notable attacker of abuses of all kinds in the musical world, and as he was quite fearless and a good public speaker, his influence in abolishing or diminishing these was considerable.

Latterly Frederick James seems to have lived a quieter life, and to have confined his activities more than before to his own immediate neighbourhood; thus his name has somewhat dropped out of sight, and I know that many old pupils of his, and old associates in the earlier work of the I.S.M., would feel regret should this cause his very death to pass unnoticed.

I trust you can find space for this brief tribute from an old pupil and friend.

PERCY A. SCHOLES.

[We have received a letter from the Editor of *The Pianomaker* pointing out that a reference to "the British firm of Blüthner" contained in a publicity supplement recently issued with this paper, might be construed as meaning that Blüthner pianos are of British manufacture. This letter was held over from publication last week owing to pressure on our space, and we have since received a request from the Editor of *The Pianomaker* not to publish it. It ought to be mentioned that the British firm of Blüthner do not attempt to offer Blüthner instruments as British pianos, for their German origin presumably is universally recognised.]

FROM THE INSTITUTIONS.

ROYAL COLLEGE OF MUSIC.

At the College Chamber Concert on February 9th several items of more than ordinary interest were presented, and some of the students taking part exhibited a decided interpretative ability. Kenneth Skeaping and Bernard Shore, both of whom have had special training in quartet playing, made very good use of their experience in their rendering of Halvorsen's arrangement of Handel's Passacaglia for violin and viola, for not only was their tone and rhythm unimpeachable, but skill in adopting the prominent or subordinate attitude was very marked in both players and led to a very perfect adjustment of parts. Nor would it be possible to praise unduly the rendering of Schumann's Fantasia in C by S. Angus Morrison. That he inclined to the side of restraint was perhaps to his credit at this stage of his development, but, although he might have imparted more grandeur and imposing force to the second movement, his conception of the whole work was replete with refined feeling, and he was never at a loss for a moment in holding the attention of his audience. There was also much that was commendable in Marjorie B. Edes' performance of Valentini's Sonata in E for the violoncello, and John J. Andrews gave an interpretation of Schubert's "Erl King" which was on traditional lines and showed good breath control. H. H. N.

NOTES AND NEWS OF THE DAY.

Interesting news from Vienna tells of four International Chamber Music evenings which will take place in Salzburg during the last week in July. The idea, which originated with a group of young Viennese musicians, is to hold a review of present-day production, and to give an opportunity for an informal meeting of the leading musicians of the younger generation.

There will be the four evening concerts of International Chamber Music, and three more informal afternoon gatherings at which composers will take part in the performance of their own works. Arnold Bax, Eugene Goossens, and Arthur Bliss have already consented to contribute works for performance, and hope to attend; and Dorothy Moulton has accepted the invitation to sing contemporary English songs.

Dr. Richard Strauss has agreed to become patron of the scheme, in which he is taking an active interest, and which immediately precedes the Salzburg Festival of the Vienna Opera Company under his direction.

Welsh songs, some of them sung in the original language, will be a feature of Miss Eunice Westhead's second recital at the Æolian Hall on March 1st.

Miss Chilton-Griffin, who is sharing the recital, is playing Chopin's B flat minor Sonata and the second and third movements of the Rachmaninoff C minor concerto. The orchestral parts of the latter will be played on the organ by Mr. Roderick Ackroyd.

From Hastings comes the news that nearly £500 has already been contributed to the Julian Clifford Memorial Fund. The object of the Fund is to obtain £3,000 for the purpose of founding a scholarship for conductors; and on February 13th many of the late conductor's personal friends visited the town, in order to give two concerts for the same purpose. They included Arthur de Greef, Leff Pouishnoff, Louis Pecskai, Frank Mullings, Margaret Cooper, Arthur Kellett, Sybil Elliott, and Ethel Fenton.

Lovers of English songs will be interested to hear that Mr. George Parker is giving a recital entirely composed of Martin Shaw's songs at Manchester University on March 3rd, and that he is repeating the programme at the Westminster Guild House on March 4th.

Music in Texas seems to be in a flourishing condition. We hear that visiting artists report great and ever greater successes, and also that Texas has maintained its own musical newspaper for the last seven years. As the sole weekly musical newspaper in this country, we take our hats off to our friends in "Texas, down by the Rio Grande," and would invite our readers to kindly note their example.

At St. Mary's, Primrose Hill, on Saturday, March 25th, at 3 p.m., the Church Artists' Guild will attend one of the recitals of Church music given by the St. Mary's choir under Mr. Geoffrey Shaw. Works will be sung by Tallis, Gibbons, Boyce, Bach, and Holst. The Bishop of Willesden will give a brief address. The Guild will cordially welcome any non-members who wish to attend the recital. No tickets are necessary.

Overheard in Paris at a meeting of dancers:—

London dancing expert, who has been viewing the performances of exhibition dancers at various *thés dansants* for a week, and owes himself a night off at the Opera, "I'm going to see 'Castor and Pollux' tonight."

American Friend: "Why, where are they dancing?"

CINEMA NOTES.

"ATLANTIDE."

IN arranging the music which is performed during "Atlantide" at Covent Garden, Mr. Eugene Goossens has gone chiefly to the Russians. The reason for this is obvious. Apart from one or two isolated works, it is the Russians who have been most successful in music of the type that is associated with Islam or the East, and therefore lends itself to association with the Sahara Desert in which the scenes of this film are placed. Borodin's "Central Asia," to which we referred in a recent notice, does duty once more, and with it his B minor Symphony. Rimsky-Korsakov contributes a portion of his "Antar" and "Scheherazade." As a musician of taste, Mr. Goossens has taken the pick of the bunch. But there is a double disadvantage. In the first place he leaves nothing for the next comer. The style of such music as this is so limited that a handful of films must inevitably make it all stale. In addition to this, "Scheherazade" has familiar theatrical associations which must obtrude themselves when it is linked to a film. The other music hails a little from everywhere: Saint-Saëns, Rachmaninoff, Lalo, and even César Franck, whose "Redemption" does not seem particularly appropriate to the story. The various compositions are given in fairly long spells, which are fitted to the moods rather than to the episodes of the film. As an arrangement of existing music it probably represents the high-water mark that is attainable by a good musician thoroughly familiar with an extensive repertoire. To name only one point, its style is never let down by the intrusion of inferior pieces, as is generally the case when music is adapted to the film. The conclusion one arrives at is that Goossens furnishes a test case. If a musician of his ability cannot get nearer than this to the perfectly fitting film, it means, as we have always contended, that the ideal is unattainable by means of adaptation, and imperatively demands original music. Given a free hand, a composer would have found in this story much to inspire him, and, even in a formal sense, his work could have satisfied all requirements, for the story itself, like that of "Thamar," with which it has much resemblance, ends as it began, and offers the basis of a real symphony. This is a remarkable film, one of the best we have ever seen. There are some trivial imperfections, as usual, in the verbal inscriptions. We have never heard of a regiment of Saphis, though we have often seen and admired the Spahis!

The adaptation of Calderon de la Barca's play, "The Great World-Theatre," by Hugo von Hofmannsthal (the author of "Electra"), is now completed. Strauss is to compose special music to accompany it, and we hear that arrangements are being made for the first performance to take place at the Salzburg Festival next summer.

So Josef Holbrooke and Augustus John are new recruits amongst active members of the cinema world. The idea, which is not a new one, is to produce original films built up on original musical scores, including a number of those already existing.

Colonel Netterville Barron is to be responsible for most of the productions, while we hear that Mr. John will be given a free hand in producing screen plays of a special kind. Mr. Holbrooke's co-operation will be equally active, or perhaps it would be better to use the past tense in this connection, as the Holbrooke music to be used is already written, *i.e.*, "The Children of Don" and "Dylan."

We shall await with eager expectation the consummation of the idea, which should do much to help on the cause of cinema music.

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MUSIC AND THE FILMS.

MUSIC FOR THE CINEMA.

AN examination of a large selection of music, native and foreign, specially written or adapted for use in cinemas, reveals the fact that many publishers are fully alive to the considerable demand which has to be supplied. As to the best means of supplying this demand, publishers are, unfortunately, not in perfect agreement.

Some firms are content to think that "anything is good enough" for a cinema, and that all that is wanted is a trivial waltz, a banal fox-trot, or an ultra-sentimental "entr'acte." Other firms rely on "dishing up" Rubinstein's "Melody," Mendelssohn's "Spring Song," and similar well-worn pieces in the form of Trios or Quintets.

Now music "for the cinema" should be music for the cinema, and not music originally composed for opera, church, chamber, or voice.

Music that is meant to synchronise with "moving pictures" cannot be tied down to sonata-form, dance-form, song-form, etc., as the intelligent auditor-spectator requires music that will "move" *with* the pictures, and not be at perpetual cross-purposes.

The solution, of course, is in specially composed music, and when that is not available a work written in "cinema idiom" is required.

At present, foreign publishers appear to lead in this respect, and I can recommend the following works which are published in France and obtainable through the London and Continental Music Publishing Co., Ltd.—Entr'acte Symphonique (Fourdrain), Judith et Holopherne (Noletty), Divertissement Petit-Russien (Delsaux), La Fée Mélusine (H. Cas), Elégie (Louis Ancel), and Echos d'Espagne (Huguet y Tagell). These are scored effectively for full orchestra and piano-conductor.

I have also come across a few piano solos which would readily lend themselves to certain cinema episodes; among these are René Chansarel's New York Pictures (Down in China Town—Hindoo Jugglers), Swan Hennessy's Croquis Parisiens (Promenade—Dans un Atelier—L'Américain qui a bien diné), the same composer's Gitaneries and Nouvelles Feuilles d'Album. These are all published by E. Demets, Paris.

Coming to London publishers, cinema music is well represented in the catalogues of the following firms:—

Augener, Ltd., publish a collection of short pieces for two violins, 'cello, bass, harmonium, and piano by Coleridge-Taylor, Farjeon, Grieg, Lind, à Becket Williams, and others. Conductors will find their requirements suited by such titles as "In a Cottage Garden," "Under the Orange Blossoms," "In the Time of Watteau."

Elkin and Co.'s Piano and Strings Series (piano, two violins, 'cello, and bass *ad lib.*) contains arrangements of some of Cyril Scott's most popular pieces—the Passacaglia, Waltzes, and Vesperale—in addition to lyric pieces by Elgar, MacDowell, and Brian Hope.

Metzler and Co.'s Trio Series consists of transcriptions of Bach, Brahms, Raff, Schubert, Thomas (Polonaise from "Mignon"), Wagner, Tchaikovsky, and others, all standard works. This firm also publishes Clutsam's Six Books of Original Cinema Music—an important step in the right direction.

A. Hammond and Co. issue seven "Scenes Dramatiques" by A. Vodorinski, orchestrated by the experienced hand of Mr. A. W. Ketèlbey for small or full orchestra. The music does not bear very close scrutiny, but is more in the style of the French compositions already mentioned, and needs the glamour of a picture palace to make it at all convincing. Le Chant des Orphelins, for instance, has for its first subject Andante (the simple grief of a child), Più Mosso (the more profound grief of the mothers), Tempo Primo (the children's grief takes precedence in the minds of the mothers). Another scene represents "The Pilgrims." The pilgrims start (in 5/4 time), sing a chant on their way. Trombones being added, "they sing loudly in ecstasy." They pause awhile in meditation (on the common chord of D flat), and resume their journey, their spirits uplifted, and finally "sing with a great joy"!

It needs no great imagination to see that these formulæ would fit a variety of pictures.

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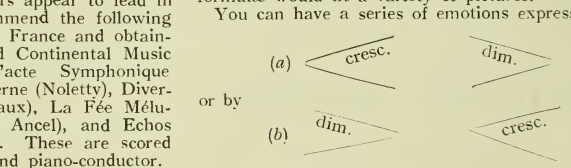

Many cinemas now possess fine organs. For such Messrs. Paxton's Organ Library contains many suitable compositions. The beautiful melody of "Gala Water" has inspired Mr. Stuart Archer to write a set of ingenious and fanciful variations (Five Short Variations on a Scots Air). Less ambitious is J. A. Meale's "At Sunrise," a very homely sunrise indeed, thoughts apparently engendered by the "trivial round, the common task."

Though not purposely written for the cinema, there are several short Entr'actes for piano solo, published by Bosworth and Co., which the "relief pianist" may find useful. The best of these are Marionettes (F. G. Byford), On the Lake (G. F. Tomlinson), and Gallantry (Ketèlbey). Even if these works are not exactly masterpieces, they will be more appreciated than the usual "extempore" performances of the relief pianist, and doubtless audiences will gratefully murmur, "For this relief, much thanks." PERCIVAL GARRATT.

(Contributions to this page are invited. Articles should not exceed 800 words, and, where stamps are enclosed, will be returned if unsuitable.)

For "CINEMA NOTES" *see page* 250.

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Sir John McClure.

The death of Sir John McClure is a great loss to many movements—educational, musical, religious, local, and social. He has been cut off by pneumonia at the age of 62, which in his case seemed the prime of life. Few men have led such a busy life; he once told me that he had weekly preaching engagements, voluntarily accepted, for three years ahead. His keenness in music was of the practical sort; he turned to counterpoint and orchestration as an after-supper relaxation; a D.Mus. examination question was to him a magnet that attracted or a problem to be solved. Many of our readers must have heard his addresses, so intellectual and stimulative. As headmaster of Mill Hill he controlled the "Eton of Nonconformity." He found 61 boys when he went there in 1891, and some years later had 250, a number that was always increasing. Thousands of old boys will remember him with affection. In the musical world his place can never be filled.

Mr. Oscar Beringer.

At the advanced age of seventy-eight, Mr. Oscar Beringer has died in a nursing home, but he was active almost to the last as the senior professor of pianoforte at the Royal Academy of Music. He came to this country at the age of eight, and soon afterwards appeared as a prodigy performer, and next as a teacher at Sydenham. He spent two years each at Leipzig and Berlin in study at different periods, under the well-known teachers of those days, learning most from Tausig. But Mr. Beringer, in spite of an ineradicable foreign accent, was English by residence and naturalisation for three-score years or more. He had great influence in moulding the syllabuses of the Associated Board and in examining for years, especially in South Africa and London. At the Stratford Musical Festival he adjudicated for twenty-five years. His own teaching connection was very large and important. He had a genial manner that made him a favourite either with children or colleagues, and had many a good story. His recollections of fifty years, published in 1907, gave interesting experiences of pianoforte teaching and playing, in the form of lectures which he delivered. His wife and daughter were well known either as playwright, novelist, or actress, and his sons served in the British Army. Mr. Beringer's Technical Studies and his Tutor had large sales, and he wrote some charming pianoforte pieces.

THE EXPERIENCES OF A PIANOFORTE ADJUDICATOR.

RARELY does a meeting of teachers hear so much that is so directly instructive to them as was the case at the meeting of the Curwen Pianoforte Teachers' Association, held the other day at 72, High Street, Marylebone, when Mr. Ernest Fowles, F.R.A.M., gave an address on "The Experiences of a Pianoforte Adjudicator." Some of these experiences related to nearly twenty years of his work at the Stratford and East London Festival, now in its fortieth year.

Does the competitive festival, asked Mr. Fowles, develop self-consciousness? Suppose that were admitted, another question should be asked: Was its manifestation of the pleasant, or unpleasant, kind? No child, playing in public in a pretty frock, could be free from self-consciousness! We might compare the behaviour of the average English child with those of France and Germany to the advantage of our own; the shyness and naturalness of our children made up a personality that appealed to us.

Let us consider the general psychology of musical performance. (1) Think of the difference between musical performance and the painting of a picture. The one can be executed at leisure; in the other, the images are passing as chord succeeds to chord, phrase to phrase. The mind has to capture these in a fraction of a second during the quickly passing act of reproduction. (2) In public the effort must be ideal; it was different from the best rendering in private. (3) Performance was a test of character; it influenced both the mental and emotional powers. (4) A performance interpreted something that was already in the mind. The teacher must aim at something more than the purely technical in preparing children for a performance.

The choice of music for competitions was important. Local committees should see to it. A judge should only do it under protest. The development of local taste should be the aim. However good might have been the training of the teachers responsible, they might become rusty, and they should have an impulse to keep themselves in touch with modern thought. The type of musical thought in the locality might be judged by the choice of music. Arguments might be advanced in favour of a choice of music by the candidates. Such choice gave the judge his chance. (1) It was inspiring to find that the student was developing in judgment of music, and in the priceless quality of gaining independence. (2) An important element in self-choice was that the student had "found out something for herself." (3) Self-chosen music afforded variety for the audience, whose patience at competitions was often godlike. This practice of allowing liberty of choice might be extended at competitions.

Attention might be paid to the possible developments of tests in musicianship. Mr. Fowles had come to the conclusion that notation tests for reproduction on a musical instrument were only useful in a very moderate number of cases. The difficulty was in the eye, in its focussing on the musical picture. A great many musical children could not read well at sight, and many unmusical children *could* read well. He suggested four developments that might have attention at festivals. (1) The test would be chosen and prepared by the

For years past we have held that the cinema would ultimately have to look to MUSIC, not as an incidental but an important part of its entertainment. It has been well demonstrated that good music, not too familiar and chosen appropriately, can make an ENORMOUS difference to the general effect of a film. How soon will exhibitors generally recognise that a little extra money spent on music must ultimately attract much extra money to the box office ?

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candidate and brought to the festival, the teacher having nothing to say in the matter. After a certain age such tests could be brought as home-work to the teacher. (2) Something better than the usual sight-reading test should be found; it might be a piece for mental study at a competition, the copy to be given an hour previously to the candidate before coming to the keyboard. It would not then be mere sight-reading, not reading in the same way that some people read poetry, like automatons. The cost of the music would have to be borne by the candidates. (3) There should be provision of harmonic tests directly at the keyboard. (4) Extemporisation upon a given theme should not be overlooked.

The scale question was always with us. Scale-playing was worse now than twenty years ago. At some competitions it was awful; beyond description. Such could only be expected if candidates were not being trained upon modern principles of muscular freedom at the keyboard. Instead of the conventional scale, Mr. Fowles would have the scale started on various degrees, such as dominant, mediant, etc.; ending with the playing of the cadence. The playing of twos in one hand, and threes in the other would be a good test of scale facility. There should be a mental grasp of scales, and then the physical grasp. Instead of that, pupils were taught the physical aspect first, and the rest had no chance. Scale-playing did not cultivate a sense of tonality, but chord-playing gave that power.

On the use of marks in making awards Mr. Fowles was not enthusiastic. They formed the merest approximation of merit. A teacher would find it useful to assess marks when sending a pupil for examination, and to compare them with those awarded. The figure O in one of the detailed headings would sometimes call attention to a glaring fault. In the effort to allot marks, the musician's instinct might be thwarted. A judgment should be an act of memory, but marks might be a bar to memory.

Comparing examinations with musical festivals, the superiority of the latter was striking. (1) The performance took place in public. (2) It was competitive; the standard had to be observed by all present. (3) The playing of each candidate was a lesson to the others; it was public-spirited. (4) A general atmosphere of healthy rivalry was observed. It was similar to that of the public school. It was realised that all had to play the game, and that was all-important.

The question of having the same judge year by year was perhaps of less importance to the general public. Mr. Fowles saw both advantages and disadvantages, but favoured the reappearance of the same judge if he was "growing" and retained his enthusiasm. It was doubtful if a judge remembered candidates again, but did that matter? Repeated appearances, like those of Mr. Fowles at Stratford, were the making of the judge, in stimulation of his work and in an increased grasp of character. Other advantages were gained: such as permanence of the general standard, continuity of the lessons contributed, and the personal equation, when these things were valued.

A good deal of advice followed as to the methods of a judge, his patience in hearing the worst candidates, adaptability to the varying standard in each class, absence of biting comments and distant manner in favour of humanitarian instincts, perception of real personality in performance, and his function as a helper. A counterpart to these duties of a judge should be the attitude of the audience to the judge, whose sympathy could be very helpful.

The general musical advantages to a district where a musical festival was held included brotherhood in effort and comradeship in art, the spread of a greater knowledge of music, and the development of the educational aspect of music.

Mr. Fowles concluded with a few suggestions for the improvement of festival schemes. These included the provision of a series of lectures during the festival upon the understanding of music, with illustrations furnished by selected candidates. A musical society might also be formed under the ægis of the festival, to be responsible during the year for (1) a series of musical lectures, and (2) a series of chamber concerts.

FESTIVAL SYLLABUSES.

CARLISLE Festival will be held from March 20th to 23rd. The instrumental competitions are thrown open to amateurs and professionals—any orchestral instrument accepted and any chosen piece. Adult choirs have an open class. Girls and lads in business keenly compete here, and children's day, especially for village choirs, is attractive. Mrs. Nigel Buchanan, 29a, Aglionby Street, Carlisle.

Wansbeck Competitions are fixed for March 31st and April 1st at Morpeth, juniors and seniors having a day each. The radius is six miles north and south of the river Wansbeck. Choirs are invited to learn certain "combined music." Miss Fullarton James, Stobhill, Morpeth.

At Northampton the festival for Central Northamptonshire will be held on April 7th (juniors) and April 8th (seniors). Villages are separately classified. The scheme is wholly choral, except for country dances, an instrumental trio, and brass bands. Lady Lavinia White, Brixworth Hall, Northampton.

Peterborough is the venue for the junior festival of the Co-operative Choral Association, Midland Section, and it will be held on April 8th. Besides the choir competition, solos and duets for boy and girl co-operators are announced. Mr. Chas. Marshall, 5, Gladstone Street, Long Eaton.

Aberdeen festival covers the shires of Aberdeen, Banff, and Kincardine, and will be held during the week April 17th-23rd. Its scope is considerably widened by including numerous instrumental and elocution classes.—Hon. Secretaries, King's College, Old Aberdeen.

The Ayrshire Festival will take place on April 21st and 22nd at Kilmarnock. Twenty classes, some open, are announced, and all are choral, or solos for members of competing choirs. Mr. R. D. Wood, 81, King Street, Kilmarnock.

Perthshire Festival Association are following up their wonderfully successful inaugural year by a second appearance in the City Halls, Perth, April 26th to 29th. There are open choral classes, besides a complete scheme of local solo and instrumental classes and elocution. Mr. William Gray, 52, Tay Street, Perth.

The Mary Wakefield Westmorland Festival will be held at Kendal from April 26th to 28th. It is wholly choral and reserved for those in the locality. Concert music must be prepared as well as test pieces. A concert of combined music is given each day. Mr. Colin Somervell, Netherfield Works, Kendal.

Pontefract competitions will be held from May 9th to 13th. There are open choral and soloist classes. Sight-reading by choirs is compulsory. All competing choirs sing combined music at the concert. Solos, vocal and instrumental, are a feature. Mr. A. M. Storr, Baxtergate, Pontefract.

Bristol Musical Competition Festival is now the main title of the eisteddfod which Mr. W. E. Fowler has ably managed for twenty years. It will be held in Colston Hall, Bristol, from May 20th to 27th. The competitions are all open to amateurs, and include a full list of singing, pianoforte and violin solos, folk-dances and elocution classes which are offered gold or silver medals. For choirs there are small money prizes. A feature is

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an imagination (mime) contest, interpreting a named idea in dumb show. Mrs. W. E. Fowler, 8, Elmdale Road, Tyndall's Park, Bristol.

The North of England Musical Tournament includes 107 classes, which will be heard in Newcastle-on-Tyne from May 27th to June 3rd. Choirs and soloists have open classes. Certain classes combine in singing a Bach church cantata. All sessions are competitive except the last two evenings. A traditional song of the district may be submitted, if unpublished, for hearing, if approved. Northumbrian or small pipes may be played. Another class is for singing to own pianoforte accompaniment a song of own choice. Folk-dancing, elocution, and team reading classes are strong sections. Mr. W. Deans Forster, Lloyd's Bank, Collingwood Street, Newcastle-on-Tyne.

At the Albert Hall, London, the St. Cecelia Singing Festival (now affiliated to the National Organisation of Girls' Clubs) will be held on June 14th. It is now a non-competitive song festival. Miss Lawrence Jones, 49, Marloes Road, W.8.

At St. Helens the sixth annual eisteddfod will be held in the Town Hall on May 27th. Recitations and some other items are printed only in Welsh in the syllabus. Mr. W. A. Henderson, 4, Seckers Hill Road, St. Helens, Lancs.

The Nonconformist Choir Union will hold choral and vocal solo contests at the Crystal Palace on July 1st. Competing singers must take part in the great concert on the same day. Mr. Arthur Berridge, 24, Wallingford Avenue, London, W.10.

The Border Musical Festival (Galashiels, June 1st to 3rd) is given a suggestion by the *Scottish Educational Journal* to "include Scots in the elocution syllabus." Satisfaction is expressed because two Border song groups are included, thus offering a chance of "exploitation of local gold-mines" to singers who choose Border songs.

J. G.

SUNDAY SCHOOLS IN FORCE.

THE London Sunday School Choir draw a great crowd of their friends and teachers to the Albert Hall every February on the third Saturday. This time the enjoyment of the huge audience was as evident as ever. Double and triple encores are taken for granted when the solo vocalists appear. Mr. Hubert Eisdell and Miss Flora Woodman have reason to be proud of their reception. The Choir filled the big choir gallery in a well-balanced body, with soprano tone excelling. Whether the amateur orchestra is destined to reach the same efficiency is doubtful, having in view their many past efforts. An outstanding feature on these occasions is the singing of two or three hymns by choir and audience, producing a stirring effect which is seldom heard in the South. At the organ for the last time was Mr. Horace G. Holmes, a veteran who is retiring after twenty-five years' service, highly appreciated. Musically, much of the success of the evening was due to the previous training and decisive beat of the conductor, Mr. W. H. Scott. In the experienced hands of Mrs. Mary Layton was the pianoforte accompanying, and the orchestra was directed by Mr. Wesley Hammet. Of the choral numbers, the finest performance was that of Elgar's "O happy eyes," giving the tenors their chance of sustained effort. Equally pleasing and similarly encored was Gounod's "Send out Thy Light." The programme as a whole was of a popular character.

W. B.

COMPETITION WORLD.

AT Dumbarton the third festival competitions have just been held. The adjudicators were Messrs. Robert M'Leod, Arthur Collingwood, and Percival Steeds. Singers' Musical Association Male Voice Choir (Mr. T. Allwood) won in the County Challenge Class. Dumbarton High St. U.F. Church (Miss Ellen F. Edmund) had the best female voice choir. Dumbarton Co-operative (Miss Calder) sent the best junior choir. Vocal and instrumental solos were well represented.

Hazel Grove Festival had fairly good entries and a high standard. Dr. E. C. Bairstow, Dr. T. Keighley, Mr. W. S. Nesbitt, and Mr. R. H. Wilson, Mus.Bac., were the adjudicators. The best chapel choir came from Higher Openshaw Primitive Methodist Church (Mr. H. Gleaves). The winning mixed voice choir was Ryecroft Vocal Society. It was not clear why a silver cup was offered to solo winners, junior and senior, vocal and instrumental, all competing against one another.

To give publicity to the forthcoming West Sussex Choral Competitions, the adjudicator, Dr. W. G. Whittaker, has written an excellent article in the *Sussex Gazette*. Musical history, he thought, would have two themes regarding the present day: the coming of a number of fine composers and the remarkable spread of musical activity amongst the masses, largely developed by the competitive festival movement. Professional and amateur were being brought together. Choral and orchestral societies were being given an objective, their keenness was whetted. Village choirs were difficult to keep going for a succession of years. Competition brought them into contact with enthusiasts in similar work. Zest was added to school singing by children, who gain no prize but glory or the spirit of applauding those who had beaten them. The average listener could only appreciate first-class music if he heard it often enough, and a competition gave that familiarity. Festival committees took care that singers were led to things of real and abiding value. Mill-hands and colliers taught the finest living composers what were the possibilities of choral music, owing to their high standard of performance. Competitions were teaching people to make music for themselves; they were amongst the great social forces of the times.

J. G.

MINIATURES.

THE Educational Department of the Royal Arsenal Co-operative Society know the attractive power of music, and they have an asset in their Prize Choir conducted by Mr. John Hines, which is giving a concert this week.

After twenty-five years' service Mr. H. F. Nicholls has received handsome presents from Victoria Road Congregational Church, Newport, where he is much appreciated as organist and choirmaster.

As the result of a meeting in London of representatives from leading musical institutions, it was agreed that the operatic stage and the principal educational bodies should work together in close co-operation. The meeting was called by the directors of the British National Opera Company.

"No child," says Mr. W. J. Turner, "should be allowed at the beginning of its musical education to go anywhere near a pianoforte. Ear-training is the indispensable and only true foundation to a genuine musical education." J. G.

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An election will be made on Wednesday, May 24th, 1922, to an Organ Scholarship of the value of £100 a year for three years.
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ORGANIST and Choirmaster (experienced) wanted after Easter for Christ Church, Lancaster Gate, W.2.—Apply at once, stating age and qualifications, with copies of three recent testimonials, to the VICAR, 24 Cleveland Square, W.2.

ORGANIST and Choirmaster wanted immediately for Mold Parish Church (New organ—Specification: *Musical Times*, Dec. 1921). Salary £100 per annum. Definite Churchman.—Apply VICAR, Mold, N. Wales, stating age, qualifications, etc., with copies of testimonials. Excellent opening for capable man.

ORGANIST-CHOIRMASTER wanted for Epsom Congregational Church; small salary.—Apply, H. C. BOYLIN, Kincraig, Bridge Road, Epsom.

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

SHAKESPEARE FOR SCHOOLS.

Can you suggest Shakespearean music, songs, etc., for school use and some of the names of same? In this part of our Dominions I have a great difficulty in obtaining appropriate catalogues for this kind of work here. This music is particularly for inter-act work. Probably two songs between each act. At present, we are not doing all the play, which is "As You Like It." I wish to introduce some of the appropriate music of same.—D. R. H.

Several books have been issued in recent years to meet your want. "Shakespeare Music," 7s. 6d. net (Curwen), gives the music traced back, with some notes by Dr. E. W. Naylor, an expert on the subject, and the music arranged for performance in several ways. Another book, edited by Mrs. Kimmins, is published by Novello, price 10s., called "Songs from the Plays of William Shakespeare, with Dances and Incidental Music." Sir Frederick Bridge, some years ago, collected eleven "Songs from Shakespeare," the earliest but not the best known settings. (Novello, 5s.) Possibly you wish to have octavo separate numbers for your choir. These are innumerable. The following are some of the best known from Curwen's list, and are for unison singing, if not otherwise named:—"Blow, blow, Thou Winter Wind" (Dr. Arne); "Come unto these Yellow Sands" (Purcell); "Hark, hark, the Lark" (Schubert); "I Know a Bank" (C. E. Horn) (S.C.); "O Bid Your Faithful Ariel Fly" (G. Linley); "O Happy Fair" (W. Shield) (S.S.C.); "O Mistress Mine" (Sir A. Sullivan); "Orpheus with his Lute" (Sullivan); "Sigh no More, Ladies" (Arne); "Under the Greenwood Tree" (Arne); "When Daisies Pied" (Arne); "Where the Bee Sucks" (Arne); "Who is Sylvia?" (Schubert); "Ye Spotted Snakes" (Stevens) (S.S.C.). As you are doing part of "As You Like It," you must include "It was a Lover and his Lass" (Morley's), "What Shall He have that Killed the Deer" (Somervell), and the settings from this play named above.

OPUS. COPYING MUSIC.

(1) *Can you tell me what certain letters and numbers signify at the commencement of a piece of music, of which this is an example, Op. 3, No. 2?* (2) *Do you know if there is such a process as transferring printed music on to ordinary plain manuscript paper? This seems somewhat curious, but I have heard it mentioned. It would save the time wasted by the copying of music on manuscript paper.*—H. A. H.

(1) It signifies the *opus* or work, as numbered by the composer in the order of composition by him or of publication, with the numbered portion of the work added. (2) There is no practicable method except by lithographic or photographic reproduction. Ordinary unprepared paper is of no use for this purpose. Have you thought of the copyright restrictions which would apply to such copying?

CONCERT PIECES. COMPOSING.

(1) *Will you give the names of some pianoforte solos for concert work? I play Chopin's "Fantaisie Impromptu" and "Scherzo No. 2," "The Erl King" (Schubert-Liszt), and "The Moonlight Sonata" (Beethoven).* (2) *I am 18 years of age and my ambition has always been to compose. I have written a few pieces for piano, also for piano, violin and 'cello. Would you advise me to get them published or wait till I am older, as I have only studied harmony for about 18 months?*—AMBITIOUS.

(1) Balfour Gardiner, "Salamanca" (Forsyth); Stanford-Grainger, "Irish Dances" (Stainer and Bell); Leo Livens, "Sunset" (Anglo-French); Palmgren, "The Sea" (Chester). (2) Don't rush into print; be as wary there as in love! In any case, seek the advice of a competent musician. The only music which ought to be published is the best. Can your music live up to that?

THE UNKNOWN FACTOR.

Will you please explain the meaning of the various figures used in the pianoforte piece "Le Coucou," Daquin, published by Augener? One wonders if it has anything to do with the form of the composition; obviously it is not the numbers of the bar.—CURIOUS.

The only copy by us is published by Murdoch, and does not seem to have the figures to which you refer. Perhaps you will copy out a bar or two and send them up, repeating your question.

LEFT AND FORGOTTEN.

Can you or any of your readers tell me the publishers of the piano solo "The Girl I Left Behind Me," by Scott-Baker in the style of Bach, Chopin, etc.?—ALBERT.

We have tried in vain to find the publishers. Perhaps some reader may be able to help.

AMPHIBRACH, NOT BREAK.

Associated Board, Advanced Grade, List C, 1922. "Prelude Friskin," bar 1 and following bars. (1) *Should a break be made between the 2nd and 3rd, and between the 5th and 6th quavers of each bar, in the treble?* (2) *Is it desirable that any pedal other than that marked be used in this Prelude? I should be grateful for any hints as to a good performance of this piece.*—HOLLYHOCK.

The music is expressed in amphibrachs like the word in-hu-man. Does that not indicate to you the exact effect desired by the composer? Relax the hand at the middle quaver of each group and you will get it! The pedal ought to be used extensively, and the amphibrachic formation should be a help to you in deciding where to use it. We cannot generalise with reference to the treatment of a piece. If you ask definite questions—as you have done above—we will always do our best to help.

VOCAL QUARTETS.

Will you kindly suggest a few vocal quartets of the same appeal as Walford Davies' "Nursery Rhymes" for S.A.T.B. Audiences range from cultured, through genteel, to popular.—LOCAL TALENT.

You have mentioned some short and easy quartets, which are all contained in one book, and we must assume that you want choral albums. Curwen's issue a number of these in small collections of eight or nine harmonised airs, 4d. each part, either notation, entitled "National Part-Songs." As Walford Davies' quartets suited you, "The Fellowship Song Book," with its choral harmonies, may meet your need.

Musical News and Herald

Edited by Edwin Evans

Committee:

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Percy C. Buck — P. G. Konody
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Deadheads.

By THE EDITOR.

THE critic of the *Observer* has devoted an article to what might be termed the gangrene of the box-office, or in politer language the free-list. His suggestions for remedying this perennial evil lose much of their value from the fact that in his last paragraph he makes them dependent upon a combined effort of the concert-agents, which is tantamount to deferring them to the millennium, as everybody who has given attention to the subject is well aware that the concert-agents will not combine for any purpose before then. Impresarios might conceivably be persuaded to come together and devise measures in their common interest, but it is in the very nature of agency to avoid the direct responsibility that can only be incurred by principals. An impresario, who engages artists, can make rules for the conduct of his business to which all such engagements are subject, but an agent must carry out the instructions of the principal who employs him—that is to say, the concert-giver. Supposing, for instance, that they agreed among themselves to abolish the free-list. Any recitalist confronted with an empty hall would immediately protest as not being a party to the arrangement. There is no performer who, having incurred the cost of giving a recital, would not prefer an audience of deadheads to none. It may be a somewhat pathetic form of vanity, but it cannot be left out of the calculation. Besides, empty seats act as a wet blanket upon artistic exuberance. Performers seldom do themselves justice in the circumstances, and, being fully aware of the fact, they will sanction any expedient sooner than place themselves at such a disadvantage. It is useless to talk of abolishing the free-list until some other means has been found of ensuring the presence of an audience. That is the only direction in which a remedy can be sought with any prospect of success. Whether, under present conditions, such a remedy is discoverable, is another question.

Let us look at the problem from the opposite point of view, that of the concert-goer of average means. He may receive quite sympathetically the announcement contained in a circular that Miss Godiva Griggs considers herself sufficiently advanced in the noble art of piano-playing to invite Press and public to hear her. But why should he pay good money for the privilege of ascertaining for himself whether she is speaking the truth, or, as happens more often, is labouring under a youthful delusion? Consider that, in the same week and at the same cost, he may have an opportunity of hearing one of the giants of the keyboard. The fact that Miss Griggs has completed her studies is interesting to herself, her friends and relations, perhaps her fellow-students and her teacher, less probably to a few critics who may be public-spirited enough to be on the look-out for new talent. Whom else does it interest? The ordinary concert-goer has, let us hope, just paid his income-tax, and with the little that remains to him, proposes to himself to hear Busoni or some other pianist on whose proficiency he knows he can place reliance. When Miss Griggs has succeeded in inspiring him with the same confidence he will put down his money for the privilege of hearing her. This will probably take some years. What Miss Griggs is to do in the meantime is her own affair, not his. That is the simple prose of the situation. All else is illusion. And it is an illusion of the same kind when a foreign artist whose name may be familiar in his own country, but has never been heard in our own, elects to give a recital in London. On such occasions as these it has always surprised me that even deadheads can be induced to come, at the risk of having their

time wasted. I suspect that most of them merely find the atmosphere of a concert-room restful in the intervals of shopping, and care very little what is taking place. They do not look as if it were the fascination of the unknown that brings them there.

The fact is that deadheads provide an excellent camouflage for the absurdities of most recitals as conducted in the present chaotic fashion. Recitals there will always be, but they should be given at the crowning point of an artist's career, not at its threshold. Otherwise they constitute a supply for which there is no demand. An artist should graduate in the public esteem until the stage is reached at which there really exists a public demand for a recital. There are at present no adequate facilities for progress towards this stage. That is the fundamental weakness of the concert world, and the root of the evil of which deadheads are the fruit. It is universal. In Paris, for instance, it is even worse than in London. No self-respecting Parisian, rich or poor, thinks of paying to attend a recital except as a last resource. But he will pay to attend one of the standard concerts, and he will do so even if some young artist of whom he has never heard is included in the programme. The disease has not progressed so far in London, where there is still a fairly large paying public for recitals at which it is assured of its money's worth, but that is the direction in which we are drifting. The worst signs of late have been, not the recitals given by obscure or second-rate performers to audiences packed with deadheads, but those given by artists of repute before a scanty attendance. At the rate we are going our concert-goers, in turn, will soon learn that payment is an ordeal to be endured when attending standard concerts, such as those of the Philharmonic and other symphony orchestras, and to be evaded on all other occasions. Evidently, when it cannot be evaded, they are already staying away in great numbers.

What form the facilities may take which are to enable young or otherwise untried artists to win their spurs is a problem too complex to be approached at the end of an article. It has often engaged my attention, and I have more than once hinted at possible solutions. But one and all depend upon a courageous grappling with the shortcomings of the present system, and of that there are no visible signs at present. Perhaps on broad lines it will follow the precedent set by those concerts at which payment is still customary. Experience shows that, although the public will not attend an orchestral concert specially to hear an unfamiliar composition, it will not stay away because of one, if the rest of the programme is attractive or interesting. May we not infer that the same applies to the unknown or moderately known artist? It may be that the final solution of the problem must be sought on the lines of the miscellaneous concert at which the known and popular provides an audience for the unknown. Of course the proportions of the two elements would have to be delicately adjusted. An even more delicate question would be the financing of such concerts. As in the theatrical world, the names that affected the box-office would head the salary list, and it might even be that those who were lacking in experience would have to apply the money they now spend in recitals to its purchase, though, under expert business management, this should not be necessary. In any case, the problem is one for an impresario. Possibly, agents might solve it in combination, but they will never combine, and singly they can scarcely approach it.

COMMENTS OF THE WEEK.

Light Opera.

What microbe was it that set so many people to fill the Sunday papers with their eloquence upon the subject of light opera? There was too much of it to be explained by mere coincidence. When we have Mr. St. John Ervine, who has on other occasions avoided musical questions, inquiring to the extent of a column and a half, "What's wrong with musical comedy?" we can only surmise that there is some magnetic current at work which has proved too strong for him to resist. It is true that he contrives to cover this acreage and yet say nothing upon the music, which less intellectual people than he consider to be a somewhat important element in musical comedy, but that may be merely a subtle form of criticism based upon recent theatrical experience. Mr. R. J. Conelly, in writing to the *Referee*, does not leave so much to the reader's imagination. In discussing the preference of managers for the imported article he definitely commits himself to the statement that our composers have much to learn from the foreign scores, and recommends them to study these, and, "having done so, set to work and produce works replete with the numerous pleasing ornamentations and subtle touches with which the foreign composer so frequently arrests attention and delights the ear." We are sure that they will be grateful for this paternal admonition, but even more so if Mr. Conelly will add to this kindness by telling them what to do with the result of their studies. He writes: "There will be no one more delighted than myself to welcome a score of British composition that will bear genuine comparison with the numerous

foreign products of the last few years, but up to the present there has appeared nothing that can seriously be said to do so." It does not seem to have occurred to him that, if the right man has not yet approached him, it may have been because the inducements were not sufficient. We happen to know something of the world of musical comedy, and we would not recommend any of the composers with whom we are acquainted to set pen to paper except on the basis of a strict business understanding. If Mr. Conelly will offer inducements he can easily obtain the kind of score he wants. Otherwise he must take what he can get and share the blame if, as he asserts, it is not up to standard. Does he imagine that the alleged foreign masterpieces which the second-hand trade brings to England were originally written on sale or return?

The well-known critic of the *Weekly Dispatch* also contributes to the discussion, even to the extent of suggesting composers who would write sparkling musical comedy or light opera if anybody made it worth their while to do so. But the most interesting part of his remarks relates to the terrible lack of gaiety in the music of these entertainments. The music is, as a rule, even duller than the libretto, and that is probably the reason why so much reliance has to be placed upon the principal comedian. Even the best Viennese numbers achieve their popularity by sensuousness, not by merriment. The fact is that only musicians of really advanced attainments can create merriment in sound. If Sullivan had been of the type which in these days is attracted to musical comedy, he would have failed. He succeeded because he was a musician of a much higher type. Will the managers of to-day never learn this lesson?

English Music in Paris.

Mr. Francis Toye is the latest to remark upon the malignant fate that has for many years attended every effort to introduce English music in Paris. Such ventures have almost invariably been undertaken by the wrong people on behalf of the wrong music, and when the Parisians have failed to rise to the bait, our people at home, instead of examining the relation of cause and effect, have contented themselves with nagging at the French for their supposed bad taste. Mr. Toye asserts that they have definitely prejudiced the chances of English music in the future, so far as Paris is concerned, and we have good grounds for accepting his statement. It is a great pity, for there are elements in our music which undoubtedly appeal to the Latin mind, and it is these that should have been used for the purpose of introducing the thin end of the wedge. It is quite a mistake to charge Paris with musical chauvinism. It is in Paris that the Russian nationalists, with Moussorgsky at their head, first obtained a footing in Western Europe, and there are to-day several more or less exotic forms of music with which the musicians of Paris are better acquainted than ourselves. But, just as the Athenians were curious of novelty, their modern representatives demand the "something different," and they have so often been disappointed that it has become no easy matter to lure them into making further acquaintance with our music.

Mozart in a New Character.

In an advance paragraph we read that in a ballet shortly to be presented at the Coliseum, Mozart is made to dance a minuet with Marie Antoinette. So far as dates are concerned, the incident is plausible enough. They were nearly of an age, Marie Antoinette being a few months the elder. Moreover, when they were children, and the musical prodigy was taken to Court, it is related that he slipped on a polished floor, and that the little Princess helped him up, whereupon he promptly declared his intention of marrying her. But when he went to Paris in 1778 things were very different. Marie Antoinette was Queen, and it is very doubtful whether the social conditions would have permitted such an incident.

Music and Pugilism.

Between them Dr. Richard Strauss and Mr. Ernest Newman have incurred a serious responsibility. In our issue of January 21st we commented upon their simultaneous tributes to pugilism as a fine art. We now learn that a sporting gentleman who wished to arrange a match in London between two German boxers, for whom, however, he was unable to obtain permission to enter this country, has complained of the gross unfairness of allowing a German musician to come here and conduct at the Albert Hall, whilst his pugilistic compatriot and brother-artist is denied the same privilege. It does seem a little arbitrary, especially when one remembers the immeasurably greater importance, judged by Press standards, of a pugilist as compared with a musician. It is surprising that no robust young English composer has yet hit upon the idea of entering the ring in order to familiarise his countrymen with the sound of his name. There would, of course, be the danger that they might never be induced afterwards to look upon him as a musician. Pugilism offers no precedent for our guidance. But Philidor, who made a reputation among us in the eighteenth century as a chess-player, never quite succeeded in convincing his London friends that he was also a composer.

THE EARLY YEARS OF CONCERTS.

IN these days the lover of music has so many opportunities to gratify his tastes that it is hard to conceive the lack of organisation in musical affairs a few centuries ago; in fact, the first public concert seems to have been as late as Charles II.'s time, at the Sign of the Mitre, in Londonhouse Yard. In December, 1672, John Banister arranged for music to be "performed by excellent masters" at his house in Whyte Fryers, and this entertainment was received so favourably that he decided to hold a series of them. At this period a musical society, started by John Playford, was meeting in the Old Jewry, friends of members being invited to listen to the Glees and Ayres. The *London Gazette* of February 4th, 1674, announces "A rare concert of four Trumpets Marine, never heard of before in England. If any persons desire to come and hear it, they may repair to the Fleece Tavern, near St. James's, about two of the clock. . . . Every concert shall continue one hour, and so to begin again. The best places are one shilling and the other sixpence."

By the beginning of the eighteenth century, the Queen's Head Tavern and the Queen's Arms were becoming centres for musical gatherings, and in 1714 Handel used to visit the latter and play the harpsichord. The venue was changed to the Castle Tavern in 1724, many professional and business people joining the society. Subscriptions were raised to five guineas in 1744, for the purpose of performing oratorios. An important concert was given at the Castle Tavern in 1752, when the *General Advertiser* of January 20th supplied a description of the items to be rendered. Amongst these were "A grand piece with Kettle-drums and Trumpets," "An Oration on the Salt Box by a Rationalist," and "A Declamatory Piece on the Jew's Harp by a Casuist." Intending patrons were informed that "The Room will be made very warm and illuminated with Wax Lights"!

Musick-Houses now commenced to spring up in various parts of London, one of the most popular being the coffee-house boat, the Folly, moored on the Thames near Limehouse. These resorts were particularly favoured by sea-faring men, for whom another house at Stepney was opened. The middle classes appear to have regarded concerts as genuine attempts to assist the progress of music, with the result that their support enabled musicians to launch out into further enterprises. Unfortunately, many of the aristocracy looked at the matter in a different light, treating music as a sort of pleasant accompaniment to wine and gambling, and concerts became tainted with the breath of scandal. However, J. C. Bach and Abel managed to institute a series of concerts that lasted for twenty years, from 1765-85, and subsequently Lord Abingdon's hard work and generous assistance brought about a permanent change for the better.

F. D. HOYS.

The Alexandra Male Voice Party, of Newport, are arranging an Easter tour of Belgium, and we hear that concerts will be given at Antwerp and Brussels.

"THE TWO SISTERS."

AN OPERA BY DR. CYRIL ROOTHAM.

THE NEW THEATRE, CAMBRIDGE, *February 14th-18th.*

DR. ROOTHAM, as he acknowledged in his speech after the last performance of his opera (on February 18th), has heard his own work publicly performed six times in succession—a unique experience for an English opera composer. It is not often that one of them has even heard the comment, "I liked it ever so much better the second time," and many people made it last week. But it certainly took a second hearing to get round the obstacle of inexperience and through the veil of obscurity to the essential dignity of the music and the sincerity of the work as a whole. The metaphorical Neo-Celticism of the libretto was a terrible difficulty. It bored the well-disposed and provoked the cynic to merriment. In opera, as in a telephone conversation, the most perfect diction cannot make every word distinct, and must rely upon prominent words to give the key to the general drift.

Here all the key words had a wrong shade of meaning, which confused the listener just when he might have been convinced, and that through no fault of the musical phrasing or the singer's declamation, which was admirably incisive. As a result, the climaxes, strategically well contrived, were always in danger from tactical ineptitudes.

Against the music no such accusation can be levelled. The tune of the ballad "The Two Sisters o' Binnorie" is superb; but it is great feat to develop such a tune (with only a few tributaries) for two hours and a half without destroying its beauty by a too great insistence or a too bold transformation. The full statement (after the ballad had been sung unaccompanied in the place of an overture) is withheld until the climax of the second act, where *Ellen* (Miss Gladys Moger) wings herself across the stage after drowning *Annot* (Miss Dorothy Giles). The tune then surges up with a value enhanced to the utmost dramatic intensity by the silence on the stage and the eloquence of the orchestration. The interest is kept up to the end of the act by some fine choral writing for the *Forest Folk* and the *River Folk*, and an ensemble for them, the *Harper* (Mr. Steuart Wilson), and *Rainald* (Mr. Clive Carey), which, in spite of its verbal obscurities, keeps relentlessly moving till the curtain falls. The first scene in the third act introduces the one episode of unalloyed enjoyment—the country dancing before the wedding-feast, but that only serves to heighten the tediousness of *Ellen's* attempt to defend herself at the banquet before *Rainald* and the guests, who ought obviously to have lynched her without more ado. The end, when it came, however, was artistically as convincing as the ballad makes it.

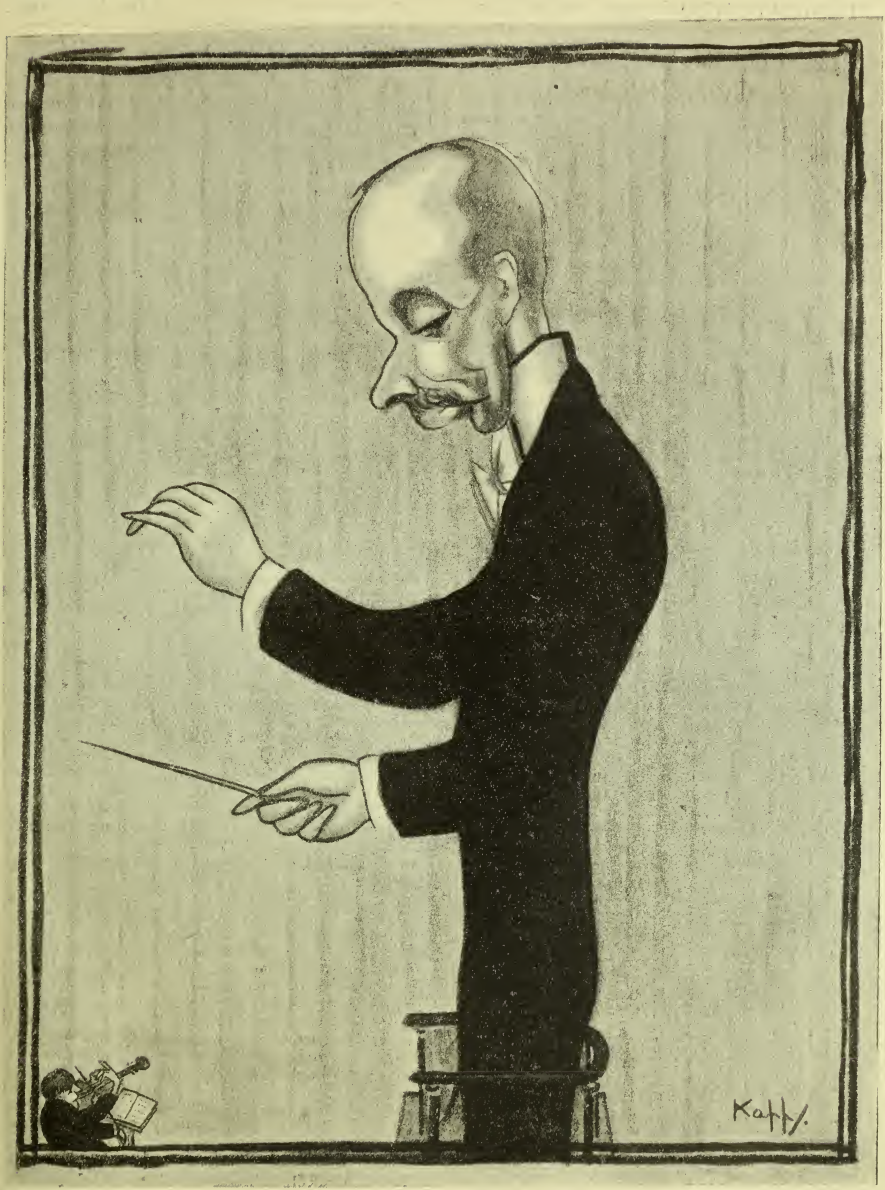
Mr. Arundell, the producer, consistently, and Mr. Penrose, the scene painter, occasionally, made good stage pictures.

A. J. B.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be "Song—Moussorgsky."



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No. 8. Adrian Boult.

THE WEEK IN LONDON.

IT has been suggested that the principal events of the London week might be presented in narrative form, and a week which included the visit of the Newcastle Bach Choir, a Philharmonic Concert, and important appearances by Chaliapine and Suggia affords a good opportunity for trying the experiment.

To take these events in their chronological order. Madame Suggia has never played better than at the concert she gave at Queen's Hall on February 20th with Sir Henry Wood and his orchestra, and at her best she is a beautiful player, with a style that leans to the romantic without those sacrifices of classic purity which romantic players sometimes permit themselves. As there have been occasions when this purity was not so perfect, and when even her intonation suffered a little, might one suggest that she is peculiarly susceptible to her environment, and that she played delightfully on this occasion because she had the advantage of a conductor who is noted as perhaps the best accompanist any soloist can wish for? It must have afforded her some consolation for her experiences at her last London appearance, and given her a new incentive to show how great an artist she really is. That, at least, was the impression one gained from the first work in her programme, the Dvorák Concerto.

In migrating to the Grafton Galleries, the London Chamber Concert Society is making an attempt to restore the intimacy that has faded from ordinary performances of chamber music in public. The performers—on this occasion Messrs. Harold Samuel, Ivor James, and Raymond Ellis—were placed in the middle of the room, and it only needed more comfortable and less formal seating accommodation for the audience to be enabled to listen to the music in the right spirit, which is quite impossible in an ordinary concert-room. The programme was attractive, but not out of the ordinary.

Concerts limited to one composer are always a debatable proposition. When they are limited almost to one aspect of one composer they may be instructive, but I have grave doubts whether they fulfil equally the other purposes for which concerts are given. Even Bach, the kaleidoscopic, is not best served by a selection from his church cantatas, such as that with which the Newcastle Bach Choir made its first appearance on February 22nd. In common with most musical Londoners, I had expected many thrills from Dr. W. G. Whittaker and his singers. Probably we expected too much. My impression was chiefly of admirable discipline both in the precision of intonation, and in the rhythm, but my hunger for beauty of tone went unsatisfied. Moreover, the insistence upon accent produced an effect not unlike that of what used to be considered the right way of playing Bach on the piano. Bach was more human than this. However, it is a great thing to have him sung with such musical truth, for it does not happen every day. Offered the choice between truth and the amenities, I would certainly vote for the former, but I am greedy, and desire both. Of the soloists, Miss Dorothy Silk came nearest to realising this ideal.

Of the Philharmonic Concert on the 23rd, there are two things to relate. One is that Frank Bridge, who is an excellent conductor, and should long ago have come forward in that capacity, once more appeared as a substitute in an emergency. Sir Landon Ronald was ill, and Eugene Goossens, who was to have taken his place, was attacked on the eve of the concert with 'flu. Bridge was called in at short notice, and took the programme as it stood. Perfection was not to be expected in the circumstances, but he did extremely well, and made one wonder, not for the first time, at the unfailing good nature that makes him always ready to save the situation, though he gets little practical recognition for doing so. The other point is that Thibaud played the familiar Lalo in such a way as to give all its vivid colouring without employing any cheap showmanship, such as one commonly expects in this work. The rhythmic energy was there, but not the raucousness that is sometimes considered necessary to make it Spanish. It was splendid violin playing.

Chaliapine has been under the weather. Having seen him on the day of his arrival, I was not surprised that his concerts were postponed for a week. When he at last appeared at the Albert Hall on February 24th, and at Queen's Hall on the 27th, his recovery was not quite complete, and his contributions to the programme were less liberal than usual. Even so he was taking risks in order to keep faith with his public, and it was not very considerate to insist upon the demand for more. His voice was better on the second occasion than on the first, but at both concerts he found it necessary to rely more upon his dramatic and declamatory gifts than upon pure vocalisation. A large section of his audience would probably not have chosen otherwise, but for the more fastidious it had the disappointing consequence that the musical value of his selection was lessened by the numerical predominance of songs chosen for their declamatory rather than their musical value. Chaliapine's repertoire shows that a certain type of poem has such attraction for him that he becomes less critical of its musical setting. It is not a repertoire exclusively of masterpieces. But he presents these songs with such conviction that one derives from his performance equal enjoyment of another kind. This applies particularly to the group which he prefaced as "comic" at his last appearance. There was little musical value, but the comedy of the two Dargomishsky examples was inimitable. Apart from these, two songs which remain in the memory are the ballad of the Siege of Kazan, from "Boris Godounoff," and that with which he opened the first concert, Glazounoff's "Why are your Merry Voices Dumb," of which both words and music, for some unscrutable reason, always make me think of the Greek Anthology.

Except that Moiseiwitsch let himself go in the Tchaikovsky Concerto, there was no special feature at the last Queen's Hall Symphony Concert.

E. E.

OTHER LONDON CONCERTS.

HOWARD-JONES.

WIGMORE HALL, *February 15th.*

The playing of this fine pianist bears a curious analogy to that contemporary outlook, of which Stravinsky is a pioneer, which regards "sonorities" as the all-important medium for expressing emotion. Mr. Howard-Jones commands the most comprehensive range of keyboard colour imaginable, and it is by this means, rather than by any subtleties of rubato, that he makes his appeal. This might result in a certain diffuseness if it were not for his great intellectual grasp.

Goossens' Nature Poem "Awakening" and Bax's "Hill Tune" and "Burlesque" were among the best things of an interesting programme. M. J.

THE MODERN TRIO.

ÆOLIAN HALL, *February 16th.*

The practice of inviting a large number of guests to a performance and making them wait until just before the announced time of commencement has several drawbacks, not the least being the inevitable delay in beginning. Owing to this plan being pursued at the Modern Trio's concert I was unable to hear, being due elsewhere, the "Trio" in one movement (MS.)" by Frederick Laurence. The other works on the programme were Guy Ropartz's Trio in A minor and Frank Bridge's Phantasy (why printed "Phantasie"?) in C minor, each for violin, 'cello, and pianoforte. Except for the occasional shrill and hard tone of the violinist the balance was good and the ensemble attested to careful and assiduous rehearsal. Increased acquaintance with Guy Ropartz's work deepens conviction that its attractiveness would be increased by curtailment, particularly in the first movement, which complains too long. F. G. W.

AURELIA REVY.

WIGMORE HALL, *February 21st.*

Charity silences criticism, but it should be stated that Mme. Révy's singing at her operatic and song recital in aid of the Royal United Kingdom Beneficent Association had the artistic feeling and vocal skill that reminded one of the palmy days of opera at Covent Garden when Caruso and Scotti sang in "Pagliacci." The feature of the recital was the rendering of operatic duets, in which Mme. Révy was assisted by her sister, Miss Elsie Révy, their voices blending with delightful harmoniousness. The accompanist was Mr. S. Hyla Greeves. F. G. W.

LAURI KENNEDY AND DOROTHY McBRIDE.

WIGMORE HALL, *February 21st.*

The 'cello and pianoforte recital given by Mr. Lauri Kennedy and Miss Dorothy McBride was distinguished by the unanimity in thought and execution of their interpretation of Sammartini's Sonata in G and Beethoven's Sonata in D, Op. 102, No. 2. Both artists played from memory, and with an intimate knowledge of the music, balance of tone, and a sincerity of expression that invested their performance with peculiar interest. The rendering of the slow movement of Beethoven's Sonata in particular was fascinating. In solos their standard was not so high, being interfered with by occasional technical hesitancy, more so on the part of Miss McBride than on that of Mr. Kennedy, but in each case the lapses were only passing shadows on pleasure-giving playing. F. G. W.

MR. DIRK SCHAEFER.

WIGMORE HALL, *February 22nd.*

With a Continental reputation of the highest order, and at an age when most men are content to forgo the pleasure of seeking new worlds to conquer, the generally acknowledged leading Dutch pianist has made his first appearance in London. We may say definitely that Mr. Schaefer is something different and something very noteworthy. His long Chopin group, which included the B flat minor Sonata, was a thing of exquisite joy. He got a poise with each chord that was as delicate as it was secure, and while each was a separate spangle there was a perfect unity of design in the whole conception.

As a Beethoven player he has been criticised for what has been considered his too obvious romanticism, but on this occasion he played the "Appassionata" in a very firm and virile manner. H. A.

THE EDITH ROBINSON QUARTET.

WIGMORE HALL, *February 24th.*

After an absence of about two years the Edith Robinson Quartet made a welcome re-appearance with a programme consisting of works by Haydn, Brahms, and Ravel. The performance of these quartets bore witness to painstaking rehearsal, in which every detail had been considered, and special regard paid to the balance of tone. The latter was exceptionally good, but the essential spirit of the music seemed to have been frightened away by the meticulous care bestowed upon every indication of expression made by the composer.

F. G. W.

MME. AGNES DE BONKOVSKA.

ÆOLIAN HALL, *February 24th.*

If experience of life be useful to a singer, Mme. Agnes de Bonkovska should be greatly helped in her vocal career by her adventures. Of Polish descent, and born at Constantinople, she frequented the Turkish Court and escaped from an undesired harem on her wedding night. Vocally she is gifted with a soprano voice of attractive quality, and an emotional temperament suited to operatic arias of a strenuous nature. The varying merit of her rendering of several indicated incomplete training, but her singing improved as the recital progressed, and she was very successful in French florid songs. Mr. Ivor Newton was her able accompanist.

F. G. W.

EGON PETRI.

WIGMORE HALL, *February 25th.*

Surely Mr. Busoni has never had a more earnest pupil than Mr. Egon Petri. Seriousness that went deep, and an intense regard for detail that seemed to exhaust the possible, imparted to his pianoforte recital an atmosphere that approached solemnity. Mr. Petri's command of delicate gradations of touch was such as to make Liszt's "Variations on a Basso Continuo from Bach's Cantata, 'Weinen Klagen,'" almost acceptable, and it greatly increased interest in the introspective portion of Beethoven's sonata in B flat, Op. 106. The other works were César Franck's "Prelude, Aria, and Finale," and Brahms's "Variations on a Theme by Paganini." F. G. W.

We hear that Messrs. Duck, Son and Pinker, that enterprising music firm, are promoting concerts in Hereford on similar lines to those they manage in Bristol. All good luck to their schemes, which are always in the interests of good music.

The programme of the first of Mr. Walter Rummel's three recitals, which takes place at the Wigmore Hall on Wednesday evening next, includes a Weber Sonata, Debussy's three "Estampes," Liszt's Variations on a Theme by Bach, and his two Legends. The programme of his second recital will be devoted to Chopin, and the third chiefly to Schumann and Brahms.

LETTER FROM VIENNA.

JOSEF MARX'S " HERBSTSINFONIE."

THE Philharmonic Society of Vienna has the well-founded reputation of being very conservative in the choice of the music which they perform at their concerts, and their conductor, Felix Weingartner, who cannot be called a revolutionary, is very fond indeed of performing works where the great ability of the orchestra and his very elegant and somewhat superficial way of conducting both find full scope; but on the occasion of the last concert he could not do otherwise than perform the great " Herbstsinfonie " by Josef Marx, because Marx is Professor at the Academy of Music, and had so far not earned the reputation of being a musical Bolshevik. There is no doubt that Weingartner was not acquainted with the score when he agreed to the performance, and thus it happened that the public was given a very unexpected and real " novelty," and in its turn started immediately a frightful concert consisting of hooting, hissing, and whistling.

Marx's Symphony did not deserve such a reception. It is in no way radical, but badly proportioned in its dimensions, and the instrumentation is far too heavy. It seems to me that it is strongly influenced by Scriabine, but nevertheless it contained some powerful and even great moments, especially the last movement—the Harvest Feast—which is of excellent rhythm, and I would recommend that it be played separately. This movement is a good illustration of the average development of music in Vienna.

Another most agreeable composition has been performed lately, that is the Violin Sonata by Bela Bartok, played by the Irish violinist living in Vienna, Miss Mary Dickenson, and accompanied by the excellent pianist Edward Steuermann. This composition has greatness, like everything else that Bartok has written, but I am not sure whether the violin sonata is so successful as his previous works.

The first movement is an allegro appassionato with a long drawn out lyrical middle section. The second movement is an adagio beginning with a great cantilene for violin solo, afterwards accompanied by simple and quiet chords on the piano. The third movement is a typical Bartok, that is, a composition of exceedingly vivacious and stirring rhythm, the themes of which are Hungarian popular melodies. The Sonata presents great technical difficulties both for the violinist and the accompanist.

Dorothy Moulton gave a second recital in which she sang first a group of old English folk-songs and then songs by Vaughan Williams, Armstrong Gibbs, Walton, Gerrard Williams, Roger Quilter, Bax, Goossens, and Bliss. I can only repeat what I have said after her first concert—that she has done good service for her country as a pioneer of English music, and that by her noble treatment she has strengthened the good impression which she made on the occasion of her first appearance.

Darius Milhaud, Francis Poulenc, and Marya Freund gave a concert in Vienna on their return from Warsaw, where they had also performed. The programme consisted of French contemporary music. Marya Freund sang the " Quatre poèmes de Léo Latil (1918) " by Darius Milhaud, " Les Bords de l'Illyssus " from the " Socrate," by Erik Satie, and " Le Bestaire," by Francis Poulenc. Milhaud accompanied her and played, in addition, the " Mouvements perpetuels," by Francis Poulenc. The programme closed with the Fourth Quartet by Milhaud. It is a composition full of life and genius in three movements.

A private concert given at the house of Frau Alma Mahler, the widow of Gustav Mahler, provided invited guests with a musical sensation. Schönberg had expressed the wish to hear his " Pierrot Lunaire " in the French version as Marya Freund and Milhaud had performed it in Paris some time ago, and these latter artists wanted to hear the authentic German version. Thus Pierrot Lunaire was interpreted first by Erika Wagner as instructed by Schönberg, and then by Marya Freund according to Milhaud's conception. It was as if we were listening to two entirely different compositions, for the German text is heavy and grotesque, while the French text is delicate, coquettish, and even affected. Erika Wagner speaks the words, Marya Freund sings them. Long after the performance had finished a brisk conversation was carried on as to which interpretation was the best. I think that each interpretation in its way was perfect, and that both can quite well exist independently of each other. EGON WELLESZ.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope " Amateurs in Opera."*]

NORTHERN POLYTECHNIC, *February 15th.*

THE standard by which the performances of Amateur Operatic Societies are judged must, of necessity, vary according to the experience and abilities of the members, for it would be obviously unfair to judge the beginner and the experienced craftsman by the same rules. The Northern Polytechnic O.S. having demonstrated in the past that they are worthy to be judged on the highest possible plane, any apparent defects assume greater proportions than would be the case in many another society. In the performance of " The Mikado " given at the Northern Polytechnic on February 15th these defects were conspicuous by their scarcity, for the opera was rendered with a most commendable smoothness. In this Society the work of the male members of the chorus is always a pleasure to watch, but, on this occasion, it was not up to their usual finished excellence, and the palm must certainly be awarded to the ladies who, giving of their very best, must have satisfied the most captious. To say that W. F. Buse revelled in the part of *Ko-Ko* would be to state the obvious, for he was seen in this whimsical character to greater advantage than in any of his previous interpretations. His by-play was excellent and quite in the picture. As *Pooh-Bah,* Will Robinson moved and played in a sufficiently ponderous manner, but at times allowed his voice to drop, with the result that certain lines did not " carry." A young and pleasing lover, *Nanki Poo,* was presented by Francis Rogers, who sang artistically and acted convincingly, but a trifle more light-heartedness would have been an improvement. Donald Osmond made a sound *Pish Tush,* and Bertram E. Sherwood a dignified and sinister *Mikado.* It is almost impossible to separate the work of the three little maids, *Yum-Yum* (Lettie Roberts), *Pitti-Sing* (Lilian J. Mayo), and *Peep-Bo* (Elsie Allister), for they worked together with such perfect unison that they formed, in more senses than one, a most harmonious trio. In the difficult character of *Katisha* Elsie Winston scored heavily, playing with the requisite amount of intensity and singing with great expression and excellent quality of tone. The concerted numbers, thoroughly rehearsed, were well rendered, but the Madrigal was a shade disappointing. The Society's hon. musical director, John Charlesworth, marshalled his forces, orchestral and vocal, with his usual skill and ability, while the production, under the direction of Arthur C. Chapman, went smoothly from beginning to end. G. R.

ST. PETER'S HALL, BROCKLEY, *February 16th.*

THE New Cross and Brockley O.S. made its début on February 16th, at St. Peter's Hall, Brockley, when " H.M.S. Pinafore " was presented. On its initial performance the Society must be congratulated, for it was very creditable, but there was a great deal of

" speeding up " necessary all round. The music was, in many cases, taken much too slowly, while, if the pernicious encore must be granted, it should be taken up quickly to ensure success. The size of the stage necessitated a small chorus, but the members of this body did their work remarkably well, and must be complimented. As *Captain Corcoran* Arthur Buddell, dignified, easy, and humorous, sang with artistic finish and clarity of diction. Sid Carter as the Admiralty's First Lord, *Sir Joseph*, was quaintly amusing in his usual experienced style. *Ralph Rackstraw* had an extremely good exponent in Herbert F. Bischoff, who sang and acted capably; his duets with *Josephine*, however, seemed to suffer from a lack of sympathy between the singers. Playing in the recognised melodramatic manner, Leonard Ketley did very well as *Deadeye*, while Alec. Paterson (*Bobstay*) and Horace James (*Becket*) proved themselves capable A.B.'s. May Newman as *Josephine* sang sweetly, but seemed too nervous to do herself justice on the acting side. A really " plump and pleasing " *Buttercup* was the contribution of Dolly Hyde, who possesses a charming voice and played throughout in an easy, finished manner. Claude Sassé conducted a satisfactory orchestra, Sid Carter was responsible for the stage direction, while the Principal, Reginald Towers, supervised the entire production.

BATHS HALL, WIMBLEDON, *February 22nd.*

Judging from their previous efforts, the Wimbledon and District O.S. should have been capable of a first-class presentation of " The Yeomen of the Guard," at the Baths Hall, Wimbledon, on February 22nd and succeeding nights, but it must be admitted that they failed to maintain their standard. Whether caused by the difficulties of this particular opera, or by slack attendance at rehearsals, the fact remains that while there was much that was good, there was a great deal that could, and should, have been better. One of the ablest members of the company, C. Winter Coppin, contented himself with the somewhat small part of *The Lieutenant*, which he played in a dignified fashion, giving clear utterance to his lines, and singing with effect. As *Fairfax*, Alan Hanson was bright and youthful, played well, and sang with ease, while Arthur M. Lewis, possessing an excellent style, made a capital study of *Sergeant Meryll*. Albert E. Spanswick, overcoming with difficulty a natural lightness of voice, is to be commended for his sound performance as *Shadbolt*. *Jack Point* is a professional jester, and as such must wear an air of gaiety even if assumed, but this point of view was evidently not held by Thos. J. Lamb, whose apologetic and timid manner robbed the part of a goodly portion of the brightness it contains. Alec Shields made a better *Leonard* than is usually seen, while Frank Standage sang the few lines of the *First Yeoman* with commendable clearness. *Elsie Maynard* was charmingly represented by Kitty Spearing, who sang delightfully and played easily. Mary Stone, whose singing was capable and acting bright as *Phœbe*, should guard against meaningless movements and restless gestures. Looking the character and playing efficiently, Doris Darnell made a good *Dame Carruthers*, and although her voice seemed unequally produced, she managed it with skill. The Chorus of Yeomen were capable of great improvement, their attack being weak and much of their work uncertain, but the ladies of the Chorus sang well and effectively, though the volume of tone produced was rather inadequate. The orchestra was under the direction of Philip Cardew, while the stage work went smoothly under the guidance of Thos. J. Lamb.

FORTHCOMING EVENTS.

March 8th—11th.—Nondescript O.S. " The Mikado," Stanley Hall, Norwood.

March 8th—11th.—Birkbeck College O.S. " The Gondoliers," Birkbeck College, Chancery Lane, E.C.

NEWS FROM THE PROVINCES.

BOURNEMOUTH.

Mr. Eugène Goossens' first visit to Bournemouth, on February 15th, secured a record audience since pre-war days for the annual benefit concert of the Municipal Orchestra. The writer has such a whole-hearted admiration for the brilliant young composer-conductor that it is difficult to give a sufficiently sober account of the occasion. As invariably happens with those who handle Mr. Dan Godfrey's forces, Mr. Goossens paid the highest compliments to their responsiveness and flexibility, though the programme arranged did not severely test their resources. The " Don Giovanni " Overture, the " Prelude and Liebestod," Percy Grainger's " Irish Tune " (or, as a local paper printed it, " Irish *Truce* "), and " Shepherds' Hey," were all familiar enough, but Goossens' own delightful arrangement of Bach movements, originally made for " Phœbus and Pan," and his exciting " Tam o' Shanter," were given for the first time here. Miss Marie Hall played the Bach " Chaconne " with wonderful command of tone and technique, also, with the composer at the piano, two movements from Gordon Bryan's Suite, which she recently produced in London, the " Carillon " number receiving its usual welcome.

Mr. Dan Godfrey might almost have arranged the next day's Symphony concert programme to show off all the soloists of the orchestra in turn. Rimsky-Korsakoff's brilliant " Capriccio Espagnol," which had not been heard here for a long time, Ernest Farrar's beautiful " English Pastoral Impressions," which are surely destined to become thoroughly popular (in the right sense of the word), and the " New World " Symphony all abound in solo passages, which were played to perfection. Miss Jessie Snow was the soloist in Rimsky-Korsakoff's uninteresting " Fantasia on Russian Themes " for violin and orchestra.

A little geographical excursion, the following week, included Cornelius' " Barber of Bagdad " Overture, Somervell's " Highland " Piano Concerto, and Vaughan Williams' " London " Symphony in the itinerary. The fifth complete performance here of this glorious Symphony was in some respects the finest, while every hearing discovers new beauties and solves former difficulties.

G. B.

BRISTOL.

On Monday, February 20th, the great operatic " star " concert of the Powell International Celebrity season of Messrs. Crichton's, Ltd., took place at Colston Hall, at which Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice d'Oisly, and Mr. Peter Dawson took part, with Mr. William James prominent at the piano.

Miss Dorothy Godwin, Bristol's leading harpist, gave a recital at Victoria Rooms on Tuesday, and showed increased skill in a well-chosen programme. Mr. Edgar Hawke gave pleasure with his violin, and some regret. Miss Gertrude Winchester's charming voice intensified one's delight, and Mr. Frank Taylor showed himself a young pianist of promise.

On Thursday, one of Bristol's oldest and best " institutions," the Royal Orpheus Glee Society, had their 78th annual ladies' night, and, under Mr. George Riseley, sang some delightful part-song examples of Cooke, Lovatt, Walmisley, Moore, Hegar, Lee Williams, and others, with delicacy and skill.

On Saturday came the " star " concert of the Bristol Constabulary, when over 3,000 persons flocked to Colston Hall to hear Felice Lyne, Doris Woodall, Hubert Eisdell, Stewart Gardner, Daisy Kennedy, and Arthur de Greef. All the performers gave great pleasure to the crowded audience.

B.

COVENTRY.

Coventry Musical Club gave its annual public concert on February 23rd, with Mr. John Chapman as conductor, before a large audience. In a well-varied programme of choral numbers, choir and conductor alike seemed possessed with the spirit of tunefulness and rhythm, Bantock's "War Song of the Saracens," in particular, being marked by a striking blend of tone and clear-cut phrasing, with a climax which was worked up to admirably. The soloists were Miss Annie Danks (soprano), Miss Emily Rudge (contralto), and Mr. Walter Heard (flautist), all of whom did well.

G. H. P.

GLASGOW.

At the last orchestral concert conducted here by Sir Landon Ronald, a large audience gave enthusiastic welcome to Busoni, who was heard in Liszt's Pianoforte Concerto in A, and in a group of uninteresting pieces, which included his own arrangement from "Carmen." The orchestral series terminated on February 11th with a plebiscite programme, which again revealed how small a percentage of our concert-goers is interested in modern music. The selected items were Schubert's "Unfinished" Symphony, the overtures, Leonora No. 3 and the Mastersingers, and ballet suites by Délibes, Berlioz, and Tchaikovsky. Mr. Julius Harrison conducted.

The Glasgow Amateur Orchestral Society, which has now been in existence for over fifty years, gave a good account of themselves on February 18th in a programme which included Beethoven's Seventh Symphony. The Society is doing admirable work under its present conductor, Mr. Herbert Carruthers.

On February 16th, at his lecture-recital on "Russian Musical Art, from Glinka to Rachmaninov," Mr. A. M. Henderson had the valuable assistance of Mrs. Henderson in a series of songs in illustration of his authoritative historical outline.

On the following night, Miss Boyd Steven gave a folk-song recital, embracing no fewer than six groups of Scotch, English, and Irish songs, and delighted a large audience by her interpretative and vocal gifts.

The newly formed Scottish Wind-Instrument Quintet played on the 22nd forgotten music by Reicha and Mozart. They were at their best in Mr. David Stephen's Quintet, with the composer at the pianoforte. The quintet as a body deserves every encouragement, and its formation gives one the hope of hearing, on another occasion, a programme in which the interest is less of an antiquarian nature.

F. G. S.

LEICESTER.

There are again, after a lapse of seven years, whispers of the possible formation of a permanent symphony orchestra for Leicester. Whether they will become actualities remains to be seen, but the fact that the subject is being talked over at all is an encouraging proof of the awakening of a keener musical life in the city. There is a widespread belief that Leicester can and should do more than it is doing to assert its increasing musical individuality. Already three or four local orchestras of merit are in existence. The creation of a permanent symphony orchestra here is chiefly a matter of guarantee. Given that, an orchestra capable of doing thoroughly good work and presenting a series of concerts each season would not be difficult to bring together.

The most notable event of the second half of the present season has been the Hallé Orchestra's concert, at which Dr. Malcolm Sargent, the young organist of Melton Mowbray Parish Church, played Tchaikovsky's Piano Concerto in B flat, and conducted a new orchestral work of his own composition, entitled, "A Night with Pan." The piece, cast in the unusual form of nocturne followed by scherzo, shows capable handling of the orchestra, and a sense of brilliancy in writing. Dr. Sargent made a good impression on his first appearance in Leicester as pianist. His technique is large and his style brilliant, and he plays with marked confidence and sureness.

The Hallé concert was also notable for a charming orchestral performance of Ravel's Suite, "Ma Mère l'Oye." In both this and Rimsky-Korsakoff's "Scheherezade" Mr. Hamilton Harty registered marked success.

The Glee and Madrigal Society, which gave its second concert of the season recently, continues to do excellent work in giving a closer acquaintance with old-English choral music. On this occasion it made the welcome addition of Palestrina to its list of ancient composers.

H. E. B.

LIVERPOOL.

The eagerly awaited first performance here of "Parsifal" by the British National Opera Company on February 24th was an entirely successful and memorable affair, and the huge Olympia Theatre was filled to overflowing by an absorbed audience. The finish and smoothness of the performance, conducted by Mr. Percy Pitt, was quite extraordinary, and the orchestra, led by Mr. Bernard Riley, was one of the most effective ever heard in a theatre here. Under such conditions the familiar numbers of this stupendous musical mosaic of "tonal sorcery," notably the Good Friday scene, were delightfully heard. The chorus was not as perfect as the orchestra, we had not boys' voices stationed up aloft in the chapel dome, and the bell-tubes might have been better in tune. But such reservations only accentuated the general excellence, in which the principal artists bore a notable share, especially Miss Gladys Ancrum as *Kundry*, Mr. Walter Hyde (*Parsifal*), Mr. Herbert Heyner (*Amfortas*), Mr. Frederic Collier (*Klingsor*), and Mr. Norman Allin (*Gurnemanz*). The latter deserves especial notice for his clear diction as well as mellow, resonant singing. In this performance, as well as in the others given during its fortnight's visit, the British National Company has established a fine record.

W. A. R.

NOTTINGHAM.

In place of the usual Sunday afternoon organ recital Mr. William Turner's Ladies' Prize Choir appeared at the Albert Hall on February 26th, and in the various items, which were sung unaccompanied, gave evidence of being well trained. There was a good balance as well as delicacy of tone.

Miss Mabel Linwood presented a varied selection of songs at her recital with Miss Eveline Hurcum at the Town Hall, Heanor. Her voice is of excellent quality, and her interpretations were distinctive and enunciation good. The pieces chosen by Miss Hurcum showed her versatility, the renderings of Beethoven's "Pathétique" Sonata and Liszt's "Waldesrauschen" making the most impression.

C. E. B. D.

SHEFFIELD.

The Foxon Five O'clock Concert given on February 8th was notable for a capital performance of Brahms' "Liebeslieder Waltzer" for pianoforte duet and vocal quartet. The pianists were Miss Ethel Cook and Mr. George Jefferson, and the singers Mrs. J. A. Rodgers, Miss Agnes Griffith, Mr. Harold Woodhead, and Mr. Arthur Gill. The balance between instrumental and vocal forces was well adjusted, and the ensemble was particularly good.

Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice D'Oisly, and Mr. Peter Dawson were all in good form at the International Celebrity Concert on February 14th, when they sang arias and concerted numbers from various operas.

At his recital on February 15th Mr. Mark Hambourg included Beethoven's Sonata in C, Op. 2, No. 3—welcome if only as a change from the usual "Waldstein" and "Appassionata."

G. E. L.

WALES.

With a programme of a miscellaneous character, the second concert of the Cardiff Musical Society did not afford scope for any big choral effects, but it gave Mr. T. E. Aylward and his singers the opportunity for that detailed work in which they always shine—the interpretation of part-writing of different epochs. The charm of the programme, in fact, was its variety, the diversity of periods and styles represented being as wide as from Palestrina to Debussy and John Ireland. In all the unaccompanied singing, from the early motet to the modern impressionist trifles, the veteran conductor inspired his chorus to that delicacy and refinement which achieved beauty of expression.

Apart from their generally high artistic level, and the fragrant memories some of them will leave, the International Celebrity Subscription Concerts at Cardiff, which have just concluded, have been remarkable for the whole-hearted support of the South Wales public. This is all the more gratifying when it is borne in mind that a year ago it was doubtful if the series could be continued another season, and that it was then known that another series—the Quinlan—would be dropping out. Though struck out of the Quinlan itinerary, Cardiff, fortunately, continued to be visited by the International Celebrities; and, judging by the success of the season just ended—a success only bounded by the size of the hall—the future of this series now seems assured. Undoubtedly, the music-loving people of South Wales have at length realised the value of these matinée concerts.

There were several concerts at Cardiff over the last week-end. Of outstanding interest was that given by Mr. Herbert Ware's string orchestra at the Empire Theatre on February 26th, in which Mozart largely predominated in the programme. Tchaikovsky found a place with his "Andante Cantabile." M. Zacharewitsch, the violinist, Miss Doris Woodall, the operatic contralto, and Mr. William Boland, the operatic tenor, were the soloists. The same evening Cardiff Catholic Choral Society, in conjunction with Mr. Garforth Mortimer's orchestra, performed Mozart's Twelfth Mass, the conductor being Mr. T. J. O'Leary, and the principals Miss Nellie Beare (soprano), Miss Mary Williams (contralto), Mr. Albert Downing (tenor), and Mr. William Batey (bass). H. N.

Lovers of English music will be especially interested in a scheme that has been arranged by Messrs. Curwen, with the co-operation and assistance of Miss Ursula Greville, for a concert tour to be undertaken at their joint risk, during March, in Germany and Austria. Recitals are to be given of modern English songs in Cologne (on both outward and return journeys), Berlin, Leipzig, Dresden, Munich, and Frankfort. In Vienna an orchestral concert has been arranged to take place under the *bâton* of Mr. Maurice Besly, who is also acting as accompanist throughout the tour. In this Messrs. Novello, Augener, and Goodwin and Tabb are co-operating by the loan of works by Elgar, Ireland, and Balfour Gardiner. Owing to difficulties as to dates, it has not been possible to carry through the further orchestral concerts contemplated in Berlin, Prague, and Cologne. Songs with piano or orchestra by Martin Shaw, Felix White, Percival Garratt, Armstrong Gibbs, Gerrard Williams, John Foulds, Maurice Besly, Eric Fogg, Rutland Boughton, Edgar Bainton, W. T. Walton, Cyril Jenkins, and Colin Taylor will be sung, and we hear of the high appreciation which has already been expressed by those German critics to whom advance copies have been sent. It is the opinion of the promoters of the tour that our English song writers of the present day can produce works that will stand alongside those of any of the classical German Lieder writers, and that it is an opinion that will stand the test of proof.

REVIEWS.

"GILBERT AND SULLIVAN OPERA."

(By H. M. Walbrook. F. V. White & Co. Price 3s. 6d. net.)

This attractive little volume has appeared at the right moment, with the D'Oyly Carte season still drawing full houses. It will make a most appropriate gift book for those young people who are assimilating the comic opera fare so long digested by their elders. It is essentially a book for the young, for, truth to tell, there is little in it unbeknown to the old Savoy enthusiast. The charm of the book is that it tells just enough and no more, it leaves something to the imagination, and will undoubtedly whet the appetite of those who are commencing their "Savoy" education.

The author takes us through the entire series, commencing with "Thespis," describing their points, giving details as to their conception and production, and adding personal criticisms. As to the last, I am far from agreeing with all of them, but, of course, they are a matter of individual opinion, to which everyone is entitled. I do not, therefore, feel justified in opposing my own views, except to remark that I think Mr. Walbrook is too "down" on "The Grand Duke," which, in spite of obvious errors in stage-craft, contains many good things, and to suggest that it is an over-statement to say that none of the other Savoy writers achieved success. "The Nautch Girl" was very well received, and if its author had been Gilbert, and if the inner letters of its composer's name had been "ulliva" instead of "olomo," it would, I believe, have been reckoned amongst the best of the immortal series. And the music, at least, of "Merrie England" has proved to be of abiding quality.

Some inaccuracies are to be found which, though not numerous, are quite enough for a book of 154 pages. The author is apt to be careless in his quotations. Though he confesses to have seen "The Gondoliers" seven times in one week, he is uncertain of his spelling of *Gianetta*; he trots out that hoary old error "Britannia *rules* the waves," which Garrick certainly never wrote; he substitutes "golden" for "glorious" in the House of Peers song from "Iolanthe," and (though it is true that it is so given in the official book of words) I am sure Gilbert never wrote "by and *bye*."

Some of the musical suggestions are curious. We are told that the duet between Sir Marmaduke and Lady Sangazure is a *minuet*; I cannot detect the smallest resemblance to the "Mendelssohnic style" in "I rejoice that it's decided" from "Patience"; neither do I find anything the least Handelian in the Gavotte from "The Gondoliers"; I see no difference in the treatment of the metre of "I have a song to sing, O," by the author and composer respectively; and I have never come across Bridge's "Sweet and Low." Mr. Walbrook says that Grossmith's *Jack Point* was much admired, but surely the fact was that this was the one *rôle* in which he failed dismally, and that it was left to Passmore in the first act, Workman in the second, and Lytton in both to show us the real jester. I think the author would have a difficulty in naming a work in which Sullivan was in collaboration with Barrie; he is probably thinking of the one written by Sullivan's pupil and assistant conductor, Ernest Ford. Lastly, I know of no French word "oeuil."

An appreciative foreword is contributed by Sir Henry Wood, whose all too brief remarks are grateful and comforting to Sullivan lovers, but will be gall and wormwood to scoffing highbrows. But I do not admire the illustrations. They should, I think, be either reasonably accurate representations of the various characters or purely imaginary sketches illustrating the author's text. They appear just to fail to be either.

GEORGE E. DUNN.

NOTES AND NEWS OF THE DAY.

Gilbert and Sullivan operas seem to be growing in popularity throughout the country. From Wales comes news of a successful performance of "The Yeomen of the Guard," by the Llangollen Amateur Operatic Society, under the musical direction of Mr. D. Rhys Thomas. Mr. Percy Clarke was the dramatic manager, while the chorus numbered fifty members. Then the "Coventry Chain" Amateur Operatic Society recently added "The Pirates of Penzance" to their repertoire. Mr. J. E. McGowran combined the duties of conductor and stage manager, and we hear that the entire performance (which represented local talent throughout) was both satisfactory and encouraging.

The progress of blind musicians in this country is reflected in the fact that Mr. Ernest Whitfield, the blind violinist, is shortly going on a propaganda tour to Germany and Austria. A first performance in Berlin and Vienna of Delius' Violin Concerto is to be a feature of his programmes, while he is also including sonatas by Elgar, Ireland, Bax, Goossens, Franck, Lekem, Medtner, and Szymanovsky. On his departure from Vienna Mr. Whitfield is proceeding to Florence.

We hear also that the wedding present given by the Executive Council of the National Institute for the Blind to H.R.H. Princess Mary represented a collection of twenty pieces of music by British blind composers, amongst whom are W. Wolstenholme, Sinclair Logan, Alfred Wrigley, and Llewellyn Williams. The book has been bound in the binding workshop of the Institute, and is a glowing proof of the real life and colour which our blind musicians can instil into their own lives as well as that of others.

A chest of six viols, a lute and cithern of ancient origin, and a harpsichord, clavichord, and recorders, all made by himself, will be used at Mr. Arnold Dolmetsch's concert on Saturday afternoon, March 4th, at the Hall of the Art Workers' Guild, 6, Queen's Square, Bloomsbury, W.C. The concert, which is at the convenient hour of five o'clock, should be an exceptionally interesting one, for the programme includes anonymous English and French music of the fifteenth and seventeenth centuries, and a variety of chamber music by Byrd, Cozyns, Purcell, Christopher Simpson, and Forqueray. Bach will be represented by a Violin and Harpsichord Sonata and some of his Preludes and Fugues, so that lovers of old music will be able to enjoy a veritable feast of good things. We understand that tickets (10s. 6d. and 5s. each) are still available at the hall.

From Berlin comes the news of the first performance there of Gerrard Williams' String Quartet No. 2, which is being given at one of the Chamber Music Evenings arranged by *Melos,* one of our German contemporaries. The concert is announced to take place on March 7th, in the Sturm Exhibition Hall, and should stimulate interest in the concert which is being given by the composer, with the assistance of Mrs. Norman O'Neill (pianist), Miss Phyllis Carey-Foster (soprano), Mr. Osmond Davies (tenor), and the Backhouse Quartet, at our own Æolian Hall on March 27th.

Dr. Richard Strauss seems to be getting rather unpopular. We read in the American *Musical Digest* that he has published in Berlin an illustrated song cycle, "Eines Krämers Spiegel" ("A Tradesman's Mirror"), which is something more than a song-cycle. In fact, it is an attack against the whole profession of music-publishers in general, and Dr. Strauss's pet enemies in particular. The text is by "Dr. Alfred Kerr," the pseudonym of one of the best-known dramatic critics in Berlin, and the illustrations are by Michael Fingsten. Twelve of the songs are dedicated to Messrs. Bote and Bock, the well-known publishing firm, and we hear that a lawsuit is already in progress. So far we have not seen a copy of this already notorious work, but we are living in hopes!

From the musical point of view Bournemouth seems likely to have an interesting time this month. As usual, native works are a prominent feature in the list of announcements, and include the first performance of a new Suite by Havergal Brian, and the first performance in Bournemouth of Alex Brent-Smith's Rhapsody, "The South Downs," Schelling's Suite Fantastique for Piano and Orchestra (solo pianist, Gordon Bryan), and Arthur Bliss's "Rout" (vocalist, Dorothy Moulton). Then on March 30th, Armstrong Gibbs is due to conduct his Suite, and Cyril Jenkins his Celtic Rhapsody.

FROM THE INSTITUTIONS.

GUILDHALL SCHOOL OF MUSIC.

That the School Concert serves a distinct purpose in giving confidence to students for public performance, and acts as an incentive to adequate preparation of their work, was once again obvious at the students' concert held in the concert room at this Institution on February 8th. Several pupils appeared who have been devoting their time to the organ, piano, violin, 'cello, singing, and elocution, and all showed exceptional promise. Excusable nervousness, it is true, prevented some few of them doing themselves justice, but this should not be allowed to act as a discouragement. It should rather be a proof to them that the public performer needs to develop an exactness and confidence little dreamed of by the ordinary amateur.

For his years Master F. Guy Daines has mastered the difficulties of the violin well. His playing has already that facility and fine tone which is of first-rate importance, and his rendering of Vieuxtemps' well-known Ballade and Polonaise pleased the audience immensely. Kenneth Turner, save for a slip or two, also did well in Saint-Saëns' Fantaisie in E flat for the organ, and Kathleen Riddick, as a pianist, and H. A. Revell as a 'cellist, each possess natural gifts which they are making the most of. Of the vocalists, Irene Proctor, Linda Seymour, N. P. Adams, and Florrie G. Barnard, Miss Seymour was the most free in her production. Her selection was Purcell's "Mad Bess," and her singing should improve when she is able to direct some of the attention at present given to getting her voice out, to that refinement and variety of tone which marks the highly-trained artist. The elocutionists, Isabel Lincoln-Reed, Phyllis Walker, and Todhunter Emery, were all very capable.

H. H. N.

AMATEUR CONCERTS

STROLLING PLAYERS' ORCHESTRA.

QUEEN'S HALL, *February 9th.*

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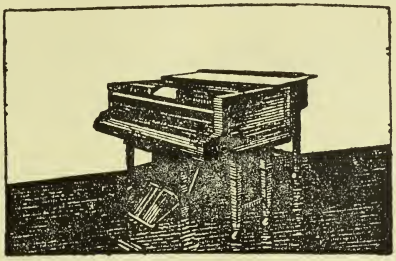

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MUSIC AND THE FILMS.

THE DECLINE OF MOVIE MUSIC.

By SILAS GILCAR.

EXCEPT for a period of a few months during the war, when the present writer was engaged as "musical critic" for a journal devoted to the film trade topics, the following notes are based on the experience of the ordinary music-loving cinema frequenter. They have the one advantage of being made with regard to theatres of many sizes and types in various parts of England and Ireland and in a more limited number of towns on the Continent. While, therefore, they are only moderately comprehensive, they are fairly widespread in their horizon.

When we talk to the average picture-theatre manager or proprietor about improvement in the music we are liable to be misunderstood. Let me give a concrete instance. Some years ago I did frequent business, in quite another direction, with a man who was the managing director of a picture theatre in a northern town. At this theatre the "grand orchestra" consisted of a string quartet, double bass, flute, and piano. Some excellent music, classical and modern, was played, always in a musicianly manner and with a careful regard for the general sentiment of the story it accompanied. There was room for improvement, but as a whole it served well its purpose, so that on several occasions I congratulated my friend on the goodness of the music in his theatre. He was pleased to have my approval, but assured me that the music would shortly be better still. The "better still" came; it consisted of the addition to the orchestra of a cornet, a trombone, and "effects"—more noise, little tune or atmosphere, and slight regard for, or it might be understanding of, the mood and significance of the pictures.

An almost exactly similar case occurred a short time ago in a London suburban theatre, only in this case the decline came about by the appointment of a new musical director, who after further experience and much advertisement (given by the management and by himself in his antics) was promoted to a big place nearer the centre of the picture world.

Not always is the decline one in the choice of the music played or in the actual execution of that music. At one Continental theatre, where music of a somewhat inferior character was formerly played, with a careful measurement of the time occupied by each different event or mood, the introduction of well-played music by Mozart, Schubert, and Mendelssohn (three composers who have left a fine legacy to movie musicians), resulted in so complete an estrangement between picture and music as to make the change a real decline. On the other hand, the attempt to improve matters by having special music written for certain films has been the reverse of what was desired because the wrong people have been engaged to write the music.

What many enthusiasts for specially written music do not realise is that good music well adapted is far better than bad music specially written. And to adapt good music without violence to it is no easy task.

One other reason for the decline in certain places is the falling off of enthusiasm on the part of a class of musicians who a few years ago thought they saw possibilities which have not materialised. Before the war, and still more during its early days, a number of able musicians were attracted to the picture theatres by monetary considerations; and being there saw the potentialities which they were themselves unable to develop. The complacency of those who could see only the immediate monetary advantages, so far from infecting them, aroused their fighting instincts, and they argued and worked to get the artistic ends they saw in the distance. The slow progress, however, "choked them off," and the majority, instead of becoming fine cinema musicians, have fallen back into the crowd of undistinguished orchestral players.

This to the more or less casual observer seems to be the cause not only of lack of progress, but apparently in most places of actual, and in some cases, serious, decline. No one concerned has had the courage or the foresight—courage and foresight, that is, of a commercial as well as an artistic kind—to make it worth while for the able and ambitious musician to become an all-round specialist in cinema music; a man with high musical gifts which he applies primarily, and with special knowledge of the artistic and popular demands, to the moving pictures. In the past it has been worth while—this might easily be demonstrated in spite of the financial poverty of most musical geniuses—for composers and conductors to specialise in opera or in symphonic music or in Church music, and, on a lower plane, even in circus music. And until the picture people see their way to give a corresponding encouragement to contemporary composers and conductors, the decline in movie music will continue in spite of sporadic efforts to prevent and reverse it.

Hitherto we have not looked to Brixton for musical leadership. With an odd hour to fill in the vicinity we entered one of the local cinemas, fully prepared for the worst. But we were pleasantly surprised to discover that the management's taste in music is better than their taste in advertisement banners. There was a serious attempt on the part of an excellent orchestra to follow even the slightest change of action or mood. It was unfortunate, however, that our visit should coincide with the showing of a film devoid of all dramatic construction, for its many anti-climaxes tested the faithfulness of the orchestra so frequently that the musical accompaniment became hysterical.

We have since gathered that the musical director works from a library of thirteen thousand pieces, and that during the last twelve months he has never used any individual piece of music for more than one picture. This suggests a refreshingly serious attempt to overcome the difficulties of musical illustration for films, and we shall hope to record a future visit to the Brixton Pavilion when a film more suited to musical illustration is being shown.

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WOULD I CHOOSE MUSIC

AS A CAREER FOR MY SON OR DAUGHTER?

A SYMPOSIUM.

FOLLOWING a practice continued during many years in our monthly issues, a topical question has been put to a few well-known musicians for reply (usually) on a postcard. On the present occasion the question was that given in the above headline. No comment was made on our part in sending the invitation, and none is offered in printing them. No writer has seen the replies of others. The symposium, arranged alphabetically, will be continued in following issues.

Mr. H. Orsmond Anderton, Birmingham.

I would not "choose" it or propose it. If the desire were very strong, and talent very marked, I would not oppose it. One must do the work in the world for which one is most fitted by nature. Only those with very distinct powers should make this their life's work.

Mr. Algernon Ashton, London.

My only child, a boy of eight years of age, shows exceptional talent for music. Although as yet entirely self-taught, he can read with ease the most difficult things at sight and has already composed a considerable number of pieces, not only for piano, but also for other instruments. Yet, notwithstanding all this marked ability, I should be sorry to live to see my son become a professional musician, knowing how difficult it is to earn a proper living in this capacity. Music is a glorious art, but a wretched profession.

Mr. Edgar L. Bainton, Newcastle-on-Tyne.

I should not choose it, but if the child chose it for herself, after having been brought up in a musician's family and thus being in a position to fully realise what it meant, I should not regard it as my business to stand in the way.

Mr. Rutland Boughton, Glastonbury.

I should neither choose careers for my children, nor hinder their choice, but I would prefer that they should continue to enjoy the arts to the fullest—and that is only possible, I think, if they remain independent of artistic activity for their livelihood.

Mr. Adrian Boult, London.

In the present congested state of the musical profession I should hesitate a long time before I chose music as a profession for a son or daughter unless he or she was exceptionally gifted. As a test of this I should take steps to compare a child's ability with that of his or her best contemporaries, as, for instance, the scholars of the four or five biggest teaching institutions in the country.

Dr. Percy C. Buck, Harrow.

I would not. If my son or daughter did not choose it of their own accord they would be certain to be failures in it. If they *did* choose it I think it would be practically useless to try to dissuade them; but in the case of a son I think I should make the attempt.

Dr. Walter Carroll, Manchester.

The answer to the question depends almost entirely upon the natural musical gifts of the son or daughter and the possession of character strong enough to develop those gifts. The following qualities are essential; without them failure is almost certain: (1) An intense love of music. (2) A natural and sensitive ear for pitch. (3) A perfect sense of rhythm. (4) A fine voice by nature, or a natural aptitude and facility in playing some musical instrument, or both. (5) A thoroughly good general education. (6) A temperament patient and thorough at all times. (7) The means to secure five years, at least, of good training—without earning a living at the same time. (8) The good fortune to find good teachers (rare). If the above were assured I should want the son or daughter to do the choosing.

Mr. John Coates, London.

I do not think that music as a career should be looked at from the "what-shall-we-do-with-our-boys-and-girls" point of view; it is a vocation, and its call must be heard and answered by oneself.

Mr. F. Corder, F.R.A.M., London.

"Music" is a somewhat vague expression. Public singing, we know, is never regarded as "music," nor is music publishing, nor criticism, nor concert agency. Yet in all these branches a more or less honest living may be earned. If by "music" is meant the teaching of the piano-

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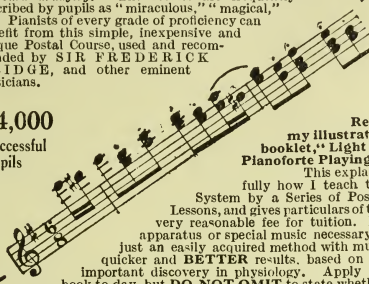
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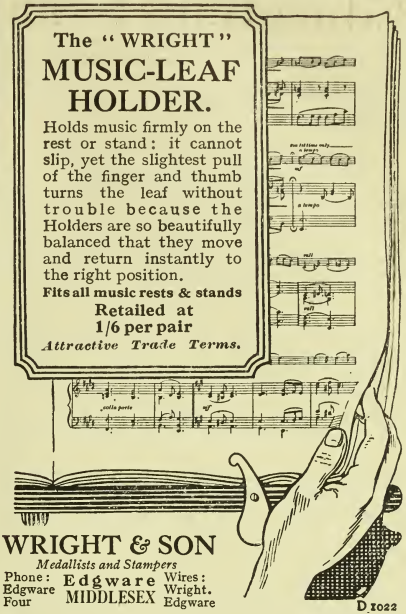
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forte, I would not encourage a child of mine to deliberately seek this pleasant slavery, as one may call it. But few people do adopt it deliberately; they mostly get driven into it by hunger. To answer your question more directly, I should point out that the choice of a profession rests but little with the parent nowadays.

Sir Frederic H. Cowen, London.

I would certainly not choose music as a career for a son or daughter unless *exceptional* gifts were shown for some special branch of the art, in which case he (or she) would probably decide sooner or later, with or without the parents' sanction, to study for the profession.

Mr. J. A. Cross, Manchester.

As my family are all grown up, the question hardly appeals to me, but, judging from experience, there is no reason why I should not answer in the affirmative.

There are so many considerations involved, such as social position, finances, natural ability, etc., that it is a most difficult problem to solve and can only be determined locally and individually. Naturally, my own family were trained in that direction, but only one out of seven has in its fullest sense joined the profession; he is an A.R.A.M.

Mr. Ernest Fowles, F.R.A.M., London.

On one condition only, viz., that, provided that my child exhibited an altogether sufficient trend in the direction of music, he or she were adequately grounded in the essentials of education. One ought, of course, to add that, since the act of teaching touches 999 of every thousand musicians, a clear aptitude should be displayed in this direction also; but this would obviously not become apparent until the days of early maturity were approaching. It is probably the unwillingness of young musicians and their parents to grasp the significance of the latter condition, which accounts for the large number of failures in the ranks of professed musicians.

Mr. Dan Godfrey, Bournemouth.

Most decidedly I should not advise the choice of music as a career for a son or daughter unless he or she were possessed of real promising talent. There are far too many mediocrities in the musical profession as it is.

Mr. Gustav Holst, London.

I am not impertinent enough to choose other people's careers. If you come to me for advice because you cannot decide whether to choose art or any other career, I shall probably advise you to choose the latter.

But if you come to me for advice because you cannot help choosing art, I shall probably advise you to do what you cannot help doing; but I shall make one condition—that you never look for any recompense or reward beyond art itself.

THE ROMANTIC ELEMENT IN MUSIC.

THE educative influence of romance formed the introductory theme of a lecture by Mr. Ernest Fowles, F.R.A.M., which greatly interested the members of the Tonic Sol-fa Association at the hall at 186, Aldersgate Street, E.C. Pianoforte illustrations of "The Romantic Element in Music," played by the lecturer, added much to the enjoyment of the evening. Mr. C. E. Coward, B.A., presided at this monthly meeting.

The spirit of romance was soon caught by the audience with the aid of literary quotations, Scriptural and poetic. These examples showed that romance was something which affected us very nearly, something which issued from the highest part of our nature. It was not sentimentalism, as would be found if we compared these two things: sentimentalism was a thing of the moment; romance was an ever-expanding influence in our lives. Sentimentalism affected one side only of our nature; romance affected the whole man, his output and conduct. Sentimentalism was attracted by the metre, the rhyme of poetry; romance was attracted by the teaching of poetry, word-usage, etc. Sentimentalism was attracted by the pretty tune in music; romance was attracted by the greatness of the message. Sentimentalism was enamoured of the pretty face; romance sought for the soul behind the face. It would seem, therefore, that the fact of romance was of supreme moment in the sphere of education. Romance was the natural food for the imagination. Romance was another term for the beautiful.

If we assented to the view that the creation of a perception of the beautiful was the first aim of elementary education, what means should be used to create it? There should be (1) observation of the beautiful in natural life, and (2) appreciation of the reproduction of the beautiful in art. Romance was the greatest lever for the upraising of taste. Art was the natural home of romance.

The application of the word "romance" to music was beset with difficulties, arising partly from an attempt at pure classification. It had been said that "classic music" referred to that which had been accepted, while romantic music was untried and unaccepted. Such differentiation was found to be weak, and might be set aside. We should find that the romantic in art stirred the imagination, while that which was not romantic merely aroused admiration for clever execution, whether by singers, players, or composers. In all romance there must be reciprocity of understanding as between the romanticist and the interpreter; therefore the presence of romance was the key to artistic worth both in the creator of art-forms and the receiver of art-forms.

The influence of romance might be traced in the shape or form of music. It was seen in the genesis of folk-songs and tunes and in the slow movement of instrumental music (slow movement from Sonata in D, by Haydn, played). It would be noticed that romance in instrumental art existed in proportion to the depth of personal interpretation that was possible. But little of it was possible in music of a purely decorative nature. (Played last movement of Sonata in C, Mozart.) Beethoven was the first to discover that great truth. He substituted a romantic movement for the usual formal start of a sonata. The first movement of the "Moon-

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light Sonata " was a romance of calm, tranquillity, peace; yet giving a tense feeling of expectation. Lest even peace itself should pall, the second movement prepared for us the great human climax of the last movement. This third movement stirred the forces of man's deepest nature, and ended in a gigantic climax amid a whirl of ceaseless momentum. (The whole Sonata was played at this point.)

Two sides of romance needed illustration: (1) the descriptive side of simple human emotion, and (2) the side of abstract thought. The first was now illustrated by the Nocturne in E flat by Chopin, and the second by a thoughtful and dignified piece by the lecturer, inspired by his impressions of a visit to Compton Wynates. These two sides must be taken into account. Average human nature clung to the first feature, while culture propelled us onward to the second.

Two great influences of romance were now referred to. First in the conception of form was noticed the place assigned to climax. (The Schumann " Arabesque " was played here.) Brilliance of effect was not necessarily climax. Examples of climax were found in pictures that were named, and in the romance of reaching a mountain top. Second, was noticed the setting of romantic thoughts in a romantic atmosphere, as in Grieg's " Erotik."

Humanism with reference to romantic expression was another leading thought. Modern art was built upon humanitarianism. Epochs in the era of the humanitarians were the development of poets such as Wordsworth, the liberation of slaves, and the starting of missions to the heathen. About the same time music took to itself a more human form of expression. It was more human in the sense of adaptation to man's thirst for romance; hence, the decorative school gave place to an idealised expression of the inner life of man. (Examples: the touch of merriment in " Pierrot " by Schumann; the touch of the dance in a Chopin Mazurka; and the touch of consolation in the Brahms' Intermezzo in E flat.)

Mr. Fowles concluded with three reflections on the connection between romanticism and conduct. (1) A true love of art, he said, implied mental and spiritual development, instead of the stagnation of one-sided nature. (2) The abasement of art implied an absence of the sense of humour, *i.e.*, the sense of proportion. (3) The greatest hope for the regeneration of mankind lay in the cultivation of the vision of the beautiful.

NEWCASTLE BACH CHOIR.

UNACCOMPANIED choral music has a charm for the choralist which draws him to hear it, much in the same spirit that attracts the chamber-music lover to his speciality. Each cult offers a purity of tone and concentration of effect that suit the " one-track " mind. The pursuit in either direction becomes so specialised that it is only satisfied by hearing the greatest works; music of such complexity or intellectual interest as would not be followed with enjoyment when larger musical resources are employed. Rare enthusiasm stirs the blood of such people. Every member of the Bach Choir of Newcastle-on-Tyne came to London and gave a three-days' festival at the Æolian Hall and St. Michael's Church, Cornhill, knowing that their expenses and loss of employment would have to be borne individually. Forty is their ideal representation of the original Bach conditions—curiously enough a figure that coincides with the membership of the oldest London choir: the Madrigal Society. I chose to attend for the unaccompanied singing (this gives away my bias, which is not, however, an obsession), and the eight-part singing of some extremely figurated contrapuntal music for twenty minutes on end " won me over " quite easily. Testing the pitch at the finish I found it exactly true. Now, the man who does that is almost as much a stickler as an exciseman. It cannot be helped; a critic must be taken for " better or worse." And it was " too bad " on my part to follow the score, to mark the places where each part faltered, sharpened, or flattened. There were very few such cases in the motet, " Sing ye to the Lord." What I thought more surprising was the pace—too slow in the *andante* because the responses to the chorale lost vitality, and too quick in the final *allegro vivace* because the runs lost clearness, and the jubilant close missed the conviction of triumph. At the same time, this performance was a marvellous technical achievement in agility, alertness, balance, and unanimity. It was easier to find fault with the unaccompanied chorales; perhaps because easy music (notationally) is apt to find singers off their guard. Here the attack and release of tone had " edges," individuals (mostly tenors) did not blend, and the *legato* of the slow music was far from being sustained; indeed, the voice quality as a whole was not trained up to virtuosity. Dr. W. G. Whittaker is one of the most progressive and thorough-going of musicians; one of those whose smallest request is a command, and when he brings the Bach Choir to London again I am sure these remediable faults will have disappeared. All the rest of the programme was a feast for any Bach lover. Miss Dorothy Silk's beautiful phrasing, enunciation, and musicianship in everything she did; the captivating 'cello obbligato of Miss Jean Milne in the jolly air from " Phœbus and Pan "; the solos on a very fine harpsichord by Mrs. Gordon Woodhouse, and the accompaniments on the same instrument by Mr. Gerald Cooper. The foreword to the programme reveals such a catholicity of interest on the part of this choir, and so many attractive programmes, classic and modern, that one would wish to live on Tyneside. J. G.

MINIATURES.

IN the City Hall, at Hull, two thousand children attended from the schools to listen to an orchestral concert given by the Philharmonic Orchestra. Mr. J. W. Hudson, the conductor, gave comments (unfortunately not well heard) on the music, and examples were given of characteristic phrases of each wood-wind instrument to show the compass and quality of tone. The programme included the " Oberon " Overture, the first movement of the " New World " Symphony, the finale of Tchaikovsky's Fourth Symphony, the " Valse Triste " of Sibelius, and the " Merry Wives of Windsor " Overture. This educational scheme was cordially approved, and was self-supporting.

Mr. L. J. Roberts, the Welsh Inspector of Schools, whose retirement we announced with some reserve, has recovered his health, and has now been appointed as an examiner under the Scottish Education Department.

Mr. T. J. Hoggett, of Leeds University, has analysed the average audience into 30 or 40 per cent. not listening at all, but looking round the room for acquaintances; another considerable section lost in thought or enjoying the music in a sleepy sort of way; a few resolving the score into themes and chords; but only the minority " living in the thoughts of the composer, learning the beauty of the music, entering into the atmosphere it created."

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Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

METRONOME AND MENTALITY.

Will you kindly give me the correct metronome marks for the following pieces:—Bach, Fugue in B minor (Book 2, No. 24, and 48 Preludes and Fugues). Chopin, Ballade in F minor, Op. 52. Debussy, "Poissons d'Or." Brahms, Variations on a Hungarian Theme, Op. 21, No. 2 (Augener, 5109), including metronome mark for each variation.—M. G.

We cannot give you the "correct" metronome indications. It is not possible. Speed is a matter of temperament as well as of skill. All indications of the kind are merely approximations. The following must be understood in that sense:—Bach: About 60 to the bar, or slower. Chopin: Roughly about 132 to the quaver. Debussy: We have no copy. Brahms: It is impossible to give you the speeds for every variation, not so much on the score of time, but because it would rob you of a part of your personal effort in practising the work. If you are capable of playing it, you are capable of using your brains in the decisions required. Take the theme about 112 to the crotchet and keep the original speed in mind through your changes of tempo.

LISZT AND RACHMANINOFF.

We are doing the duet "Hungarian Rhapsody, No. 2" (Liszt), and would be glad of your help in the following:—Approx.: metronome rates for each movement? What does "Friska" and "Lassan" mean? Should the small grace notes take the least possible value off the principal notes? If not, how should they be played? The cadenza near the end of the piece is marked "Una Corda" and "Sempre Pedal." Would you keep both pedals down during the whole of this passage? Any other hints on the playing of this piece would be greatly appreciated. In "Prelude in G minor" (Rachmaninoff), what would be a suitable rate to take the middle portion? It is marked "Less movement."—EISTEDDFOD.

Liszt: Lassan, about 56 to the crotchet. Friska, about 84 to the minim. The words refer to two portions of the "Hungarian Czardas," a dance alternately moderate (Lassan) and quick (Friska). If you refer to the acciaccature so often used, they should be played in the style usual with that ornament, viz., as real crushing-notes. The use of the soft pedal depends, of course, upon you as well as upon the type of soft pedal of the instrument you happen to be using. With regard to the Rachmaninoff, it will be sufficient if you keep the composer's direction in mind. We have tried it in various ways and find that the best way is just to slacken the beat and not to attempt the strictness of the first part. As a matter of fact, the middle portion should be played with very great freedom.

MUSICAL HISTORY BOOKS.

I was recently the winner of a musical prize of £4, to be expended in books. I am desirous of obtaining a fairly complete and exhaustive treatise on musical history. Could you advise me of some work, or set of works, that would suit my purpose? Please also mention the publishers and approximate price.—CARDINAL.

A selection may be made from the following—Davey's "Student's Musical History" (Curwen, 3s.); Dr. Fellowes' "The English Madrigal Composers" (Clarendon Press, 18s.); Parry's "Evolution of the Art of Music" (7s. 6d.); H. C. Colles's "The Growth of Music" (Oxford University Press, 3 vols., 3s. 6d. each); Spitta's "Life of Bach" (Novello, 26s. 6d. net, the set); Chappell's "Popular Music of the Olden Time" (an expensive reprint much edited by Wooldridge); Davey's "History of English Music" (Curwen, 25s.) deal with special branches of the subject. Of the six volumes of the "Oxford History of Music (University Press, 17s. 6d. each), 3rd, 4th, and 5th, if they could be obtained separately, would meet just your requirements.

TIES OR PHRASE MARKS.

Will you tell me if the notes in bar 8, 13, etc., are tied notes in this year's examination book of the Advanced Grade, List A, last piece, H. Balfour Gardiner, No. 4 of "Five Pieces"?—H. D. J.

If you refer to the phrase marks under the mordents, it is obvious that they cannot be ties. Refer to a reply in a recent number upon the same point.

ANSWERS IN BRIEF.

R. C.—The fragment from a service book which you send appears to be part of the "Westminster Daily Service and Litany," etc., edited by S. Flood Jones and J. F. Bridge. (Novello.)

LEADING NOTE.—If you will send up the music with stamps for its return, and, at the same time, put your questions in definite form, we will do our best to help.

FOXGLOVE.—The Associated Board pieces, Lower Division, were noticed in our issue for November 12th last.

ALBERT.—Mr. Arthur Phillips responds to our invitation; he finds "The Girl I Left Behind Me" (Scott-Baker arrangement), at W. Reeves', 83, Charing Cross Road, W.C. Other addresses are also named.

MUS. BAC. (S. S.).—Typewritten carbon copies of the lyrics should be made. Send them to composers, care of their publishers, or directly, with a letter asking if they will set the words to music, within a named period, and on what terms.

C. E. S.—A Bourrée by Handel, in the Hammond edition, is not at hand, but an approximate tempo for a Bourrée is crotchet = 152.

T. P.—For the airs for the flute which you require, write to Messrs. Rudall, Carte & Co., J. R. Lafleur & Son, or Hawkes & Son, who are all orchestral music publishers in London.

R. G. (Bombay).—The flute parts which you have copied out do not contradict the piano conductor's copy. In 5-4 time, the rhythm must be accommodated; in the first flute the bar begins with three crotchets tripleted, over two unmarked crotchets in the second flute.

A. H.—Advertised systems are not always, as you put the case, "all that they claim to be." As you are within reach of the advertiser's office, you might call and ask a few questions.

C. F.—Write to the makers offering your services, but their practice is to choose or invite helpers whose names are well known.

EVANGELE.—The metronome rates for Advanced Associated Board examination pieces were given in our issue for November 19th.

Musical News and Herald

Edited by Edwin Evans

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The Verdict of Posterity.

By THE EDITOR.

IN some former articles I have pointed out that those who habitually make comparisons between classic and contemporary music, to the disadvantage of the latter, constantly overlook the vital circumstance that they are comparing an output which has been winnowed by several generations of music-lovers with the harvest of one generation of composers, the sifting of which no critic, however penetrating, can anticipate except speculatively. I believe that I suggested an analogy with literature, where a competent critic may decide which are the best novels of any short period from a season to a decade, but can only guess at those which posterity will permit to survive. I have also made the observation that even such survival, though cementing the position of a particular work, does not necessarily imply a greater service to art on the part of its creator than those rendered by some of his forgotten contemporaries or predecessors. The more original a composer is the more intellectual energy he has to expend upon perfecting his mode of expression, and the true pioneer is at a disadvantage as compared alike with those of his contemporaries who profit more than he by the efforts of their predecessors, and with his successors who will profit by his own. Such men are the makers of musical history, but their names are not always permanently inscribed upon the roll of fame. It is quite possible, for instance, that some composers of the recent past, to whose originality of outlook we owe some of the most valued elements in the music of to-day, will, within a generation, pass into relative oblivion because others, standing on their shoulders and profiting by their labours, will produce music that will more completely satisfy the taste which these pioneers themselves have stimulated. The controversy which, under various pretexts, has divided music for nearly four centuries, arises entirely from the different value which contemporary criticism places upon these various efforts. There has always been a majority which acclaimed work representing the culmination of past experience, and a minority which, whilst appreciative of this, displayed a keen interest in work which it regarded as containing principles of fertility for the future.

It is this constant factor in musical opinion that lends a special significance to some striking contrasts of the past. One of them forms a chapter in Romain Rolland's "A Musical Tour through the Land of the Past," which refers to Telemann as the successful rival of John Sebastian Bach. In commenting upon this chapter, Mr. Ernest Newman draws the *ad captandum* inference that the oblivion which has overtaken this composer illustrates the prospective fate of the modernist. It is a completely false analogy, for, as Newman says in the course of the same article, Telemann was the darling of the German public of his day. Had he been a real innovator, many things might have happened to him, but certainly not the kind of success that can be described in those words. The mere fact that Telemann attracted a majority, and Bach a minority, indicates quite clearly which of the two had the greater claim to be considered a modernist. I put it in this form as I know only a few pages of Telemann's music, but I think that the circumstantial evidence is almost conclusive.

There is, however, another such rivalry in musical history of which I have more knowledge. It has often been stated that for a long time Hummel, the successor of Haydn in the service of Prince Esterhazy, had more adherents in musical Germany than Beethoven. This is exactly what one would expect. Quite recently I had on my piano-desk Hummel's "Hallelujah" sonata, which I endeavoured to regard from the angle of a contemporary. With a little more leisure at my disposal I might perhaps have

amused myself by writing two contemporary criticisms, one of which would describe Hummel as continuing the glorious tradition of Haydn and Mozart which that cacophonist, Beethoven, had basely deserted, whilst the other would politely give Hummel credit for having assimilated the lessons of the past, but reserve its warmer tributes for the prophetic visions outlined by Beethoven. Hummel was, in fact, a very excellent musician. His is a typical instance, for he was not by any means the crusted Tory. He had just that amount of originality which conservative musicians are prepared to accept, because it gives them the comfortable feeling of being up-to-date, without shaking their inherited beliefs. Take, for instance, the Larghetto from his Fantasie in E flat, in which he anticipates even more closely than John Field the type of *cantilena* which Chopin was afterwards to bring to perfection. It sounds somewhat old-maidish to-day, but it is not difficult to picture a conservative of his day arguing that this represented true progress, based upon musical logic, whilst Beethoven was following a will o' the wisp. Anyway, at the date when that work was written, there can be little doubt that a majority would have voted for Hummel. That afterwards the balance of parties came to be reversed in Beethoven's favour merely proves that then, as now, conservative critics are sometimes converted, though the process needs time for its completion. But even at the end of Beethoven's career, when his innovations had borne fruit, there were still many who regarded him much in the same way as their successors regard all modernists. Substitute other names for those of Hummel and Beethoven, and there will be no occasion for me to write those imaginary criticisms. They can be collected from current writings.

At all stages of musical history contemporary opinion has formed itself more or less after this pattern. The rivalry of Piccinni and Gluck belongs entirely to the same category. It was for no other reason that an English critic acquired lasting fame by charging Chopin with incoherent cacophony. His only mistake was that he had deferred his conversion rather beyond the average, so that, as in the case of those who preferred Hummel to Beethoven, the balance of parties had gone against him. There were some who held out against Wagner in the same way. History is constantly repeating itself. These incidents have some quite amusing features. One of them is, that whenever conservatives are reminded of the mistakes of their predecessors, they always declare with the same vehemence the impossibility of their repeating them. Let us say, for instance, that a work is condemned by the conservative majority, and acclaimed only by a minority. The spokesman of the latter will say that that happened at first even with Wagner, and it certainly did. The conservatives retort "Oh, yes, but Wagner is Wagner, and your man is so and so," forgetful of the fact that to their own grandfathers, Wagner was only so and so. They will also argue, quite truly, that the verdict of a minority does not necessarily make the music good, whilst in the same breath they pretend that the verdict of a majority which includes themselves necessarily makes it bad. Sometimes they profess to be broad-minded and to be alertly receptive to all that is good, and quite overlook the fact that they scarcely ever detect any good in what is really new. Their governing maxim might be a paraphrase of the famous advice on marriage which a Quaker father gave to his son: "Thou shouldst love music for itself, for its real worth, and not for its fidelity to thy beliefs, but see that thou lovest none that is not faithful."

COMMENTS OF THE WEEK.

A Precedent.

Those who were shocked by a suggestion in our leading article of last week that some of the money spent upon giving recitals to deadheads might, with better advantage to the performers, be applied to the financing of concerts which attract a paying audience, may be interested in a quotation we discovered after the article was written. Had the book recalled itself to us a day or two earlier it would have furnished evidence of a precedent. It was published in 1832, and the sentence runs: "Two hundred years ago, a solo for either instrument or voice was unknown; but such is the love of exhibition at the present day, that it is found expedient to impose a fine of five guineas upon any one performing a solo, either in the Ancient or Philharmonic Concerts." The Concert of Antient Music, to give it its official title, lasted from 1776 to 1848. Its performances were also known as the King's Concerts, and George III., as a proof of his interest, wrote some of the programmes with his own hand. We mention this to show that it was not a case of exploiting the performer, as might be inferred if the concerts had been similar to some given within living memory. The Philharmonic Society, of course, is equally free from suspicions in this respect. The attitude of mind which this quotation reveals towards a performer anxious to "show off" is one which we recommend to the attention of many whom it concerns.

A Leeds Festival.

The two concerts of Brahms's chamber music given at Leeds last week were described locally

as a Brahms Festival. Were they intended as a preliminary celebration of an approaching anniversary? Brahms died on April 3rd, 1897, twenty-five years ago, and the event is about to be commemorated in Vienna, where the composer spent the later and more productive years of his life. He is in fact regarded as Viennese by adoption. From next week to the middle of April there will be a succession of performances there, which will include his choral and orchestral works, his chamber music, and a copious selection of his songs and piano works, given by some of the most eminent musicians of the day. This is as it should be. But is it not strange that the only news, so far, of such timely commemorations should come from Vienna and from Yorkshire? What is the subtle connection?

Composition and Performance.

Apropos of the copious stage indications which Messrs. Curwen have issued with the vocal score of W. H. Bullock's romantic light opera "High-wayman Love," "A.J.S." of the *Birmingham Daily Post* has some interesting things to say concerning the difficulties composers experience in securing adequate performance. Especially in these days, when the preparative work is usually hurried, they deserve all our sympathy. Nevertheless, there are occasions when that sympathy must be qualified. One of the best known and most talented actor-producers in London once asked the question whether, in a matter involving stage technique, we considered the author or the professional producer more likely to be right. Evidently he was experiencing some trouble with an author at the time, concerning which, however, he did not take us into his confidence. We replied that it would depend on circumstances, as some dramatic authors, such as Gilbert, were admirable producers, which many actor-managers of our acquaintance were not. But on the assumption that each man was a master of his job, the producer was more likely to be right. This applies with even force to the lyric stage. With the exception of Puccini, we can scarcely call to mind any living composer who could be trusted with the authority of a producer. Even in the interpretation of music itself not all composers deserve implicit confidence. It is often a painful experience when they attempt to conduct their orchestral music, but that may be attributed to lack of opportunity for acquiring conductor's technique. We have, however, heard composers who were excellent pianists, and who, nevertheless, could not do justice to their own works. The psychological reason is mostly that, as every point is perfectly clear in their own minds, they do not realise as well as a strange pianist the necessity of making it audibly clear. But in the main "A.J.S." is right. Composers are often wretchedly served, and they have no redress.

British Opera Again.

This time it is the *Saturday Review*. A fortnight ago Mr. E. A. Baughan contributed an article entitled "An Obsession of British Opera," in which he offers a reasonable explanation of the dearth of good English operatic libretti, and the means by which it might be remedied. "No doubt the only perfect librettist is either the composer himself or a poet who has practical knowledge of music and a clear idea of its possibilities." There was more in the same strain, with most of which we cordially agree. Mr. A. Corbett-Smith also agrees with it. From the letter which appeared over his signature in the following issue we gather that if he has any quarrel with Mr. Baughan it is not that the latter put his case too strongly, but that he put it too mildly, and, being a musician, was inclined to let off the composer too lightly, instead of allotting him his due share of the guilt. He is bold enough to say that our composers lead the world to-day, but he charges them with being unwilling to take the trouble to acquire the rudiments of stage-craft. He believes that libretto and music should be created simultaneously, and that an opera, like any other stage production, must, if it is to be a work of art, attain to a high level not merely in one of its component elements such as music, but as a whole. This is a point which we have belaboured many times in these columns, and even recently we have had occasion to insist that the failure of so many attempts at English opera has been nearly always due to the fact that the composer not only was completely devoid of theatre-craft, but was sometimes even foolish enough to consider himself superior to it. Concerning the prospective composer of opera Mr. Corbett-Smith writes:—"A thorough equipment as a musician is no more than the starting point. Possessing that, and an instinct for the stage, he may then begin his studies. . . . With a little practical knowledge we should be spared those ill-advised productions of so-called opera which not only fail to advance the cause of the art, but also most effectually retard it by antagonising the very folk who are only too anxious to support the native product." We have no wish to particularise these ill-starred efforts. We clamour for British opera, because we know that we have the men who could create it. Then a work is presented which fails for the above reason, and, in the interests of British opera itself, we are compelled to tell the truth about it. Promptly somebody asks us how we ever expect to have British opera if we throw cold water on it whenever it rears its head. What are we to do?

BELA BARTOK.

BY M.-D. CALVOCORESSI.

BELA BARTOK, in whom many acknowledge one of the foremost composers of to-day, has a way of doing things quietly—so quietly that they remain unnoticed for quite a long while.

The first time I saw him was in Paris, during the summer of 1905, when he entered the competition for the Rubinstein Prize for composers playing their own pianoforte works. A year and a half before he had enjoyed the rare honour (he was then 23 years of age) of having a work produced by Hans Richter at Manchester. I do not know what was thought of that work (a tone poem entitled " Kossuth ") at Manchester; but what I know is that in Paris the international jury of experts — and, incidentally, the quarter-dozen critics who had braved the August heat on a certain particularly trying afternoon—missed an unusual opportunity to display prophetic acumen. The prize was withheld, and the one honourable mention awarded did not go to Bartok. Apart from any question of prophetic acumen, it is hard to realise why the Rhapsody for orchestra and pianoforte which he presented, and which shows fine musicianship and mature technique (it has been performed since in London, with success), should have been considered as not reaching the level which would have justified the award of a prize intended for composers under 26 years of age.

The second time I saw Bartok was again in Paris, in the spring of 1914. He had just come back from North Africa with a rich harvest of Arab folk-tunes. During those nine years he had written a wealth of various works, among which the orchestral Suites, Portraits, and Images, the opera " Duke Blue-Beard's Castle " (produced in Budapest, 1918), the first String Quartet, and the greater part of his pianoforte music, from the lovely books of " Pieces for Children " to the admirable Nénies and the magnificent triad of the Opus 8 (" Burlesques," " Elégies," " Danses Roumaines "). He had also, in co-operation with Zoltan Kodàly, collected several thousand folk-tunes, Hungarian, Roumanian, and Slovak. But for that wonderful treasure of folk-lore, and for the Arab tunes, no publisher was forthcoming. They are all unpublished yet.

In 1913 he began to write his choregraphic poem " The Wooden Prince," which he finished in 1916. Then came two books of songs, a second String Quartet, a few more pianoforte works, among which are a remarkable set of four Etudes, and a pantomime " The Miraculous Mandarin." His latest achievement is the Violin Sonata mentioned in last week's letter from Vienna.

It would have been natural to expect that the beauty and originality of his output would have ensured its speedy diffusion. Such has not been the case so far: his music is making headway, indeed, but slowly, and with the same unobtrusiveness which marks all Bartok's doings and everything connected with him. Some of his works are known in every country; but few, if any, have reached the public at large. Music lovers read them, play them, talk of them, and long to hear them: but the concert repertory shows few signs of their existence. Not even the two admirable String Quartets nor the principal pianoforte pieces have yet come to their own on the platform.

Again, the boldness of his originality might have aroused comment, if only with reference to points which came in for discussion many years after he had settled them so far as his own purposes were concerned. In his quiet way he was actually experimenting in " bitonality " fourteen or fifteen years ago—giving us, in the " Esquisses " and " Bagatelles," and the " Ten Easy Pieces " for pianoforte, the first actual instances of " bitonal " writing—if we except the jocular, but typical examples provided, nearly a quarter of a century earlier, by various Russian composers in the " Paraphrases " for pianoforte on the *obbligato* of the " Chopsticks-Polka."

As early as 1908 he was exploring (in his " Esquisses," for instance) regions very similar to those towards which Schönberg proceeded a few years later—and exploring them, too, with singularly interesting results. Other curious experiments are to be encountered in the aforenamed works as well as in this more recent output.

These remarks, however, are by the way. Whatever Bartok's merits as an explorer may be, it is his actual achievements that call for recognition. The better one gets acquainted with his music the less one inclines to consider it from the point of view of mere details. It is in the quality of his imagination—as vivid, as genuinely human in moods of earnestness as in the moods of irrepressible fun which are among the composer's most precious idiosyncrasies—that resides the secret of his music's appeal.

Bartok is about to visit this country for the first time—unobtrusively, according to his wont. Many music lovers will wish that it were not quite so unobtrusively. It is good news, however, that he will appear in public at least once in London, taking part in the performance of a programme chiefly devoted to works of his own—the new Violin Sonata among others. Let us hope that it will not be once only. Practically the whole of what he has written for pianoforte—and a few other things besides—ought to be played on the occasion of his visit.

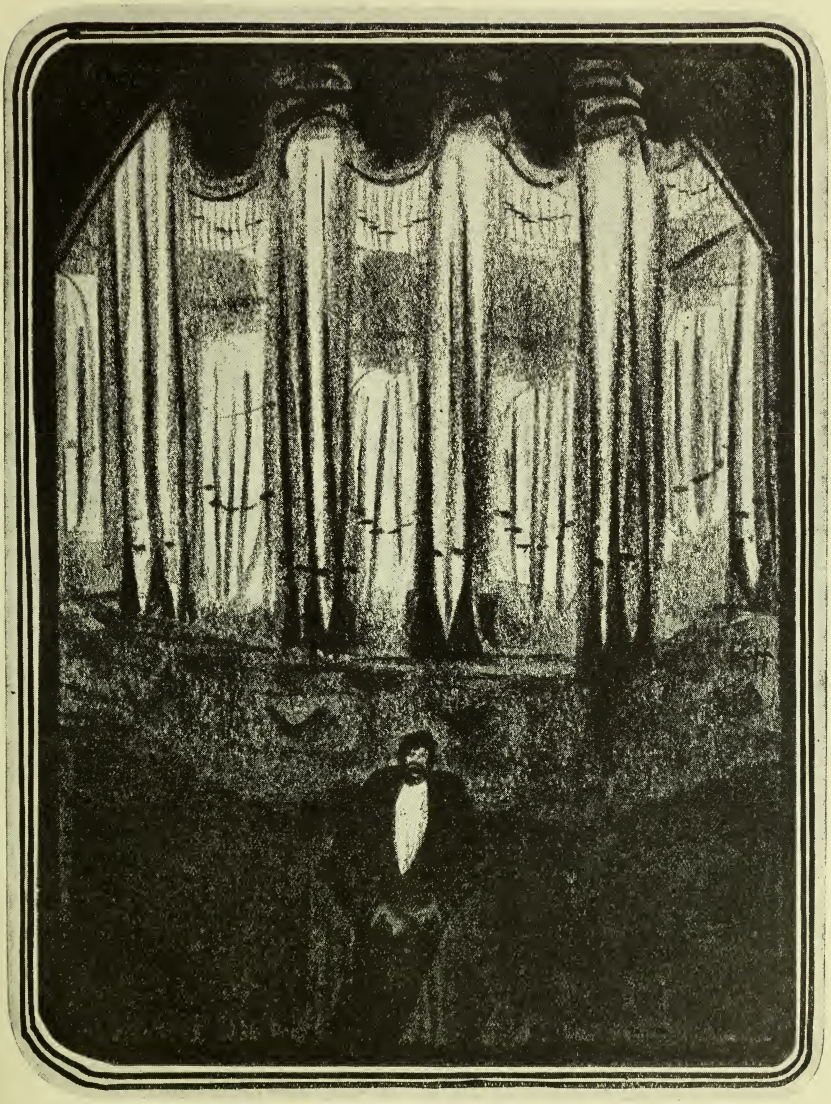
CURWEN TOUR.

As we go to press we hear that Miss Greville's first concert in Cologne has been very successful. The hall was nearly filled, mostly with a German audience, and the English songs were very highly appreciated. Miss Greville has, as a result, been engaged to sing with the Kölner Meister Orchester on March 26th.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Frank Mullings.



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No. 9. Song—Moussorgsky.

THE WEEK IN LONDON.

PITY the poor recital-giver who, whether by inadvertence or by miscalculation, stood committed to appear in London in the week of the Royal wedding. That maligned but useful institution, the Press, could do nothing to help. It was otherwise occupied. The lady writers who delight in describing frocks had space only for the Royal *trousseau,* and thus one important factor in advance publicity was lost to them; and as for subsequent notices, no experienced musical critic would pester his editor with reports of concerts at such a time. For us it was, in fact, a holiday, and most of us took advantage of it.

By Friday, however, I had sufficiently recovered to go and hear Dirk Schäfer, the Dutch pianist. It was the third of his recitals, though I had not previously heard him, as he had clashed first with the Newcastle Bach Choir, and then with Chaliapine; but he came with a first-class Continental reputation, and I am quite prepared to accept the confirmation of this bestowal upon him for his playing of the standard works. Unfortunately, it was my lot to hear him in his own compositions, which are not very interesting, and in French music, which he approaches from the wrong angle. Even his César Franck was bad. It was not Gothic. The essential thing about Franck, which affects all his best works, is the fervour of his religion, which he shared with the builders of the Gothic cathedrals. There was no need to tell us that Schäfer came from that part of the Low Countries which does not share this faith. His playing showed his aloofness from it. And nothing could be less Latin than his reading of Ravel. The compositions of his own that he played comprised a couple of pieces intended for pianistic display, and a set of eight shorter numbers which certainly had more flavour, but were lacking in substance and, above all, in variety.

How disconcerting are adventures in the concert world! I went to the Albert Hall on Saturday afternoon to renew acquaintance with Holst's "Hymn of Jesus," performed by the Royal Choral Society under Sir Hugh Allen. It was an oasis of beauty in a veritable wilderness of a programme. Before it was reached one had to listen to performances which were almost incredibly bad. Not all the participants were severally guilty, but even in retrospect I am still too depressed about them to particularise. Then burst forth the splendour of Holst's great choral work, perhaps the finest thing he has done, and, if I may be permitted a vulgar colloquialism, chorus and orchestra alike pulled up their socks and took things seriously. The contrast was complete. It was not quite perfect. I should have welcomed a little more delicacy at certain moments of the choral singing, but it was music. A few minutes before I had been down in the dumps, and now I was elated, and I left the hall so exuberant that I had to walk across the park to become a rational sober citizen again. Arthur Machen wrote twenty years ago, before Carmelite House absorbed him, a book entitled "Hieroglyphics: A Note upon Ecstasy in Literature," in which he argued that the power to provoke that kind of excitement is the test of fine literature. It is also the test of fine music, especially when the listener is a travel-stained and somewhat weary peripatetic recorder of things musical.

From the other side of the park, the refreshed wanderer proceeded to Bloomsbury and spent a delightful hour or two in the company of the Dolmetsch family, who were giving the first of three concerts of old music in the Hall of the Art Workers' Guild. One of the best things in the programme was a fantasy for six viols by William Byrd, which sounded like a remote and somewhat austere ancestor of present-day folk-song rhapsodies, except that it was more ingenious in its exploitation of limited material. Another interesting feature was Rudolph Dolmetsch's playing of Divisions on a Ground by Christopher Simpson for viola da gamba. The boy shows very marked musical talent, and seems to be almost equally at home on all these old instruments, for he opened the programme on the recorder, and proved himself no mean player on the harpsichord. But the best came at the end, when Dolmetsch himself, after having the lights put out in order to induce the audience to sit still and be good, gave it, by the light of a solitary candle, a selection of Bach's Preludes and Fugues on a clavichord, which he assured us he had only finished making the day before. It was a miniature in sonority, but so exquisite that I had a mind to embrace the career of one Raffles and burgle Dolmetsch's house while the nights remain long. It has always irritated me to hear pianists employ as much tone in playing Bach and Scarlatti as they would for the Liszt sonata. On a modern piano such music is most enjoyable when only the lightest and most feathery touch is used, though the present convention is so firmly established that people would regard it as a pose if I said so in commenting upon a piano recital. But here was proof. The sound was not above a whisper, but everything that was vital to the music was present in the right proportion, and what more does one want?

The Contemporary Music Centre of the British Music Society has embarked upon a new and more active policy. In the first place, it is no longer restricted, as hitherto, to the performance of British music. Foreign music can now be admitted to its programmes in a proportion not exceeding one-third of the time occupied. The word "contemporary" has also been officially defined as applicable to a composition that is not more than fifteen years old. A repertory of such works is being formed, to which important discoveries will be added in due course, and future programmes will mingle a proportion of new works with those which have already passed the test of performance. The concert given on Monday in the drawing-room at the Central Y.M.C.A. was a very promising instalment of this new policy. If the Centre can maintain this level of interest—and there is no reason why it should not—it will fulfil its mission as a rallying point for those who are interested in contemporary musical developments.

The first work on the programme was a string quartet which Vaughan Williams composed in

1908 and has recently revised. It must have had at least one performance, for portions of it, particularly the finale, struck me as familiar, but I do not believe it has had more than that. The musical interest is progressive, each movement in turn being better than the one before. The opening *allegro* is more earnest than attractive, but the minuet that follows has much charm. There is pensive beauty in the romance, and a rugged, vigorous spirit in the final *rondo*. Of Arthur Bliss's "Conversations," the next work on the programme, I have written before, and need only say that they lose none of their exhilaration by repetition. Then followed three short movements for violin, viola, 'cello, flute, and oboe, of which the first, a "Fantasy of Spring," by Stanley Wilson, had a pleasing effect, though not of striking originality. The other two, by Maurice Jacobson, showed more enterprise and a more alert sense of the possibilities of the instrumental combination.

Finally, we had the string quartet "Rispetti e Strambotti," with which Malipiero recently won the first prize in an American competition. It consists of twenty short connected numbers which are grave and gay, as the title indicates. They are somewhat unequal. Many of them are remarkably effective, both in the impression they produce and in the employment of novel devices which justify themselves in detail. But there are some which intrude upon this general impression, either because the interest is not sustained or because some new device or other does not quite "come off." There is one in particular which lets the listener down to such an extent that he has a difficulty in recovering the spirit of the work in time to enjoy the remainder. One curious thing about the work is that, in spite of all, Malipiero is not only an Italian, but a melodist *quand même*. Occasionally one feels that he has been trying not to be the latter, and perhaps not the former, but his better nature comes through all the time.

There is one remark that applies to Malipiero and to some of the other music played on this occasion. It is that the employment of the 'cello as a substitute for instruments of percussion in works of this kind is an unworthy compromise. If a modern composer feels the need of effects that are best obtained by percussion, he should boldly put his drummer on the platform.

The works were played by the New Instrumental Quintet, a combination of strings and woodwind. Though the whole programme was well played, one could not escape feeling that they succeeded better with works belonging to their own repertoire than with the string quartets. But that Malipiero was a tough nut to crack, and there are extenuating circumstances if the playing of it was not perfect. E. E.

"The Gondoliers" and "Patience" have both been played in Wales recently; the former by the Pontardulais Amateur Operatic Society, with Mr. Joseph Thomas as musical director and Mr. Silvanus David as leader of the orchestra. "Patience" was given by the Monmouth Amateur Operatic Society, with Mrs. Barry conducting and Dr. W. H. Williams as stage manager.

Joseph Hislop, the Scottish tenor, who has recently been singing in America, has arranged to make twelve special appearances at the Grand Opera House, Stockholm. Later, he is visiting Italy and Australia.

OTHER LONDON CONCERTS.

HELENA MORSZTYN.

Steinway Hall, *February 27th.*

Some pianists impress you by their technique, others by the significance of their playing. Miss Morsztyn belongs to the latter class. Her technique is sure and is responsive to the demands made on it, but at her recital it was felt to be merely the medium of artistic conviction of what the music meant and how it appealed to her. Beethoven's Sonata, Op. 57, was the most serious work in the programme, but the same earnest individuality marked the renderings of shorter works by Brahms, Chopin, and modern composers. The recital possessed that which so many recitals lack, buoyant life.
F. G. W.

ELSA MURRAY-AYNSLEY.

Æolian Hall, *February 28th.*

The value to a vocalist of intellectual as well as emotional study was made prominent by Miss Elsa Murray-Aynsley's singing at her recital. Her acquaintance with the best productions by modern English composers would appear, judging from her programme, to be extremely limited, but she showed understanding of the different styles and requirements of continental writers from Pergolesi to Gretchaninoff, and so it may be hoped that such versatility will some day cause her to explore nearer home. The accompaniments were played to perfection by Mr. G. O'Connor Morris.
F. G. W.

A NEW VIOLINIST

Wigmore Hall, *March 3rd.*

Londoners have heard of late so many exceptionally fine violinists that it must require some courage and considerable self-assurance to challenge criticism at Wigmore Hall. It should be added quickly that Miss Mellis was justified. Although her tone was often thin and hard in the strenuous passages of Richard Strauss' early Sonata in E flat, Op. 18, the slow movement gave evidences of a sensitiveness that showed technical ability forgotten in the desire to secure impressive expression.
F. G. W.

LOUIS GODOWSKY.

Steinway Hall, *March 3rd.*

When a young violinist has executive facility it is almost inevitable that the exuberance of youth will conduce to excessive delight in the exercise of technical brilliancy at the cost of significance. To this cause may be attributed the lapses from consistency and good taste that marred Mr. Godowsky's otherwise commendable playing. Apparently the arrangement of Corelli's "La Folia" variations was faulty, and it is time that violinists gave Lalo's "Symphonie Espagnole" a little rest. But Mr. Godowsky is to be commended for including in his programme an arrangement of Mr. Percival Garratt's beautiful Pagan song "Prayer," the accompaniment to which, together with those of the other works, were excellently played by the composer.
F. G. W.

To Organists.

We regret that, owing to pressure on our space, the notice of Dr. Albert Schweitzer's Bach Recital at Westminster Abbey has to be held over. Mr. Harvey Grace is, however, incorporating his notice in a special Organist's Page, which will appear in next week's issue.

NOTES AND NEWS OF THE DAY.

Mark Hambourg has been giving recitals in Wales, and was playing at Cardiff on March 1st and at Merthyr Tydvil on March 2nd. His programme ranged from Bach and Beethoven to Debussy and Cyril Scott.

Mr. Dan Godfrey is organising an Eastertide "Festival by British Artists," to take place at Bournemouth Winter Gardens between April 13th and 29th. The final arrangements are not yet completed, but it is announced that the following composers will conduct their own works:—Professor Granville Bantock, Sir Edward Elgar, Edward German, Eugène Goossens, Gustav Holst, Sir Alexander Mackenzie, and Dame Ethel Smyth. Dr. R. Vaughan Williams will direct the first provincial performance of his "Pastoral" Symphony. Sir Henry Wood, Albert Coates, and, of course, Dan Godfrey, will also conduct miscellaneous items, and soloists appearing will be Gilbert Bailey, Gordon Bryan, Winifred Christie, John Coates, Margaret Cooper, Edward Dykes, Marie Hall, Stanley Kaye, Kirkby Lunn, Dorothy Silk, Carrie Tubb, and Arnold Trowell. The word "Festival" usually conjures up visions of massive choral performances and lengthy oratorios unsuited to the holiday season, but the variety and interest of these programmes, which will not be exclusively composed of native compositions, should make a universal appeal.

Elena Gerhardt is to visit us this month, and will be heard at Queen's Hall on March 21st and 30th. We understand that she is singing some English songs at her first recital, which will also include songs by Beethoven and Brahms.

At the second concert she will give an all-round Schubert programme, in commemoration of Schubert's 125th birthday, which took place on the 31st January last.

It must be a matter of great regret to music-lovers in York that the special oratorio performances have had to be stopped. For a long time now these performances have been a special feature of the musical arrangements in the Minster, but when it was found necessary to price the seats, and the Board of Customs stepped in and demanded entertainment tax, the atmosphere of the whole enterprise was changed—so much so that now the rating authorities have issued a warning to the Dean and Chapter that if the custom of selling reserved seats continues, the Minster would be classed as a place of entertainment. Not that there is anything degrading in that—but we can understand and sympathise with the Dean's reluctant decision to discontinue the special musical services.

Even more do we regret the termination of the splendid series of Sunday afternoon concerts which Mr. Adrian Boult and the British Symphony Orchestra have been giving at the People's Palace, Mile End Road. The series has been a boon to music-lovers throughout the metropolis, to whom the low prices charged for the seats made good music a possible luxury. And now, owing to lack of support, the remaining three concerts of the season have to be abandoned. This will inevitably be a matter for great regret on the part of all concerned, but there is consolation in the thought that the series may be resumed in the autumn "when economic conditions may be better."

So Paris is choosing its frocks to the accompaniment of suitable music. At a recent fashion display in the gay city we read that mannequins, wearing sylphlike evening frocks, drifted down a long staircase to the strains of Chopin valses and such delightful music as Couperin's "Pavane" and "Louis XIII. Song."

Jade green and silver glories appeared to selections from "Thais" and "Manon," while futurist gowns were accompanied by Debussy, Ravel, and Satie. We wish we could have been there. Eric Satie illustrated by selections of Paris frocks would be a novel experience!

We hear that March 24th has definitely been chosen as the date of Bèla Bartok's London appearance. Place, Æolian Hall, time 8.30. Jelly d'Aranyi and Bartok are arranging to play the new violin sonata and also Mozart's A minor, while the composer will probably play a number of his own piano compositions. Bartok admirers—please note.

For his two concerts of Old Music announced to take place at the Æolian Hall on Wednesday evenings March 15th and 29th, Mr. Gerald Cooper has secured the services of Miss Dorothy Helmrich (singer) and Mr. Godfrey Ludlow (violinist). At the first concert Miss Helmrich is drawing mainly on Dr. E. H. Fellowes' "English School of Lutenist Song Writers." Dowland is represented by four songs, including "From Silent Night," published in 1612 for voice, violin and harpsichord. Mr. Ludlow is playing sonatas by Corelli and Bach, in which Mr. Cooper will co-operate at the harpsichord.

"Music—A Form of Work," reads a headline in the *Daily Chronicle*. We are glad to hear it, especially on such redoubtable authority. We had had our doubts—in fact, we have been seriously wondering whether musical journalists were not the only people in the musical world who really *worked*, music itself being merely a relaxation for the idle rich!

The news which drew forth such a convincing statement came from Vienna, and told how the Austrian Supreme Court of Justice had reversed the sentence of two travelling musicians who had been convicted of begging. In their opinion, "the musicians rendered services, if only of a moderate character, and the gifts they received were a reward for those services." This ought to revive the flagging spirits of some of our young recitalists!

Mr. John Dunn, who is giving a recital at the Æolian Hall on Thursday evening, March 30th, tells us that he is going to play the Elgar Concerto on that occasion. He has chosen the Æolian Hall for his concert on account of its possessing an organ specially suited to bring out the various timbres of tone peculiar to an orchestra. Mr. Dunn will be assisted by Mr. G. D Cunningham (organist at Alexandra Palace).

From Munich comes the news that Miss Katherine Arkandy, the young English coloratura soprano who has been singing principal operatic *rôles* there this winter, has definitely arranged to appear at the Festival performances in the summer. We hear, also, that after her recent appearance as *Queen of the Night* in "The Magic Flute," Miss Arkandy received offers from Dresden and Hamburg to be their coloratura singer for next season, but that as the directors of the State Opera, Munich, are also anxious to retain her services, nothing has yet been definitely settled on the matter.

NEWS FROM THE PROVINCES.

BLACKBURN.

The fifth of the series of the All-British Celebrity Concerts, held in the King George's Hall on Thursday night last, was a brilliant success in a musical sense, though the attendance was certainly unsatisfactory in a marked degree.

Encores were much too prevalent, and marred an otherwise interesting session. Miss Adela Verne was in great form, while Miss Winifred Lawson proved herself a soprano of quite outstanding ability. Captain Horace Stevens fully justified his inclusion on the programme. (This is his third visit here this winter.) His range is excellent and his voice is resonant and pleasing in quality.

Mr. Albert Sammons gave a great deal of Kreisler music in his cycle, and was received with acclamation.

H. F. W.

BLACKPOOL.

The fourth of the series of concerts promoted by the local Chamber Concert Society was quite a notable success. The ballroom of the Hotel Metropole—the venue of the event—was well filled, and yet Mr. Lionel H. Franceys, the hon. treasurer, announced during the evening that the Society was almost insolvent. Even though the sum involved is not large, it is a regrettable and rather peculiar position, having particular regard to the fact that attendances at the concerts have invariably been fairly large.

The programme on this occasion was performed by the Manchester Ladies' Trio, and their efforts were unstintedly applauded. Amongst the music essayed were the Dvorák Trio in F minor and the Beethoven Trio in B flat, both charmingly interpreted and with quite masterly finish. Mr. Edward Isaacs, who played Chopin, is undoubtedly expert at the keyboard. Miss Jo. Lamb gave accomplished performances on the violin of the Delius "Legende" and Kreisler's "Tambourine Chinois," whilst Miss Mary McCullagh displayed vivid ability as a 'cellist in Marcello's Sonata in F major.

We heard quite a vivid interpretation of Haydn's "Creation" in the Wesleyan Church, Adelaide Street, on Sunday afternoon. The work of the soloists, Madam Annie Blacow, Mr. T. Brown, and Mr. W. Calvert, bore the hallmark of thoroughness and distinction, and the "reading" throughout was excellent, Mr. Herbert Whittaker being the conductor.

The town was honoured on Sunday evening by a visit from the Royal Albert Hall Orchestra, under the baton of Sir Landon Ronald, who displayed little signs of his recent indisposition, and who had quite a remarkable ovation on his appearance at the rostrum. Miss Florence Austral, who made her initial appearance here, created a profound impression with her singing of the recit. and aria from Weber's "Oberon"—"Ocean, Thou Mighty Monster," the intricacies of which were easily surmounted. Miss Katharine Goodson—another *débutante* here—displayed talent above the ordinary in a brilliant and captivating interpretation of the "Fantasie Hongroise" for pianoforte and orchestra (Liszt). The visit of Sir Landon and his orchestra will long be remembered.

H. F. W.

LEEDS.

Concert-givers are very prone to style their enterprises "the event of the season," but the term may with some justification be applied to a little "Brahms Festival" which took place in the hall of Leeds University on Friday and Saturday of last week. The Catterall Quartet, with two Sheffield players as extra strings and Mr. Charles Draper as clarinet, gave on the first day Brahms's three string quartets, and on the second day the two string sextets and the clarinet quintet. It was a programme which, naturally, appealed chiefly to the elect among concert-goers—or to those who wish to be considered such—and it was satisfactory to notice very considerable audiences, especially at the second concert, when works were given which one has but few opportunities to hear. The performances were worthy of the reputation of the artists; they were not only technically fine, but they had that warmth that is necessary to give real vitality to Brahms's music.

The next "event of the season" will be the visit of the British National Opera Company on March 27th, and, judging from the rush at the booking office when the plans were opened on Monday, it promises to be as great a financial success as it has proved in Bradford and Liverpool. A more modest enterprise, but one of great artistic interest, has been a series of two organ recitals in St. Aidan's, Leeds, at which the organist, Mr. H. M. Turton, who is an enthusiast as well as an accomplished executant, gave all Vierne's four organ symphonies. The opportunity of hearing these modern and complex works adequately performed was greatly appreciated by musicians. Mr. Mischa Elman's appearance at Leeds unfortunately clashed with the Brahms festival, which embarrassed a good many musical folk, but the works he played were either familiar or unimportant, so the interest of his recital was personal rather than artistic.

H. T.

LIVERPOOL.

The ninth Philharmonic concert on February 28th was conducted by Mr. Julius Harrison, whose "Worcestershire Suite" found favour, especially the "Pershore Plums" and the rollicking "Ledbury Parson."

In the solo part of Rachmaninoff's second pianoforte concerto Moiseiwitsch played with briliant mastery. He is notably maturing as an interpreter, and is also a great executant. The delightful singing by the choir, conducted by Dr. Pollitt, in Elgar's "O Happy Eyes" won the rare compliment of an encore.

Mr. Harrison also conducted the "Aida" performance on March 2nd by the British National Opera Company, the amazing success of whose recent fortnight's season in Olympia Theatre has been a general topic of conversation. Speaking after the performance last Saturday night, Major Paget Bowman, the company's financial adviser, said the amount of appreciation that had been received would be of the greatest encouragement in the days to come. The suggestion that Liverpool should become their Northern headquarters was one which commended itself very strongly to the directors.

W. A. R.

NOTTINGHAM.

The Philharmonic Society (conductor, Mr. William Turner) gave good interpretations of Cyril Jenkins' "Ode to the West Wind" and Sir Charles Stanford's "Revenge" at their annual concert on March 4th. Unaccompanied singing also gave much pleasure. Miss Lucy Goodwin and Miss Joan Ashley, with Mr. Herbert Lowe, were the soloists, and their items were sung with much success.

C. E. B. D.

Ildebrando Pizzetti, who is known in England principally by his songs, violin sonata, and music to d'Annunzio's "La Pisanella," has completed a new opera, "Debora e Jaele," which is to be produced at the Scala, Milan, on April 5th. Signor Toscanini himself will conduct, and we hear also that "Debora e Jaele" is one of the list of works which has been specially selected by the great conductor for performance at his own *saison d'honneur*.

SOME IMPRESSIONS OF THE ROYAL WEDDING IN WESTMINSTER ABBEY.

By LEIGH HENRY.

"THERE is a place of mine in the west part of London, which I chose and love, and which I formerly consecrated with my own hands, honoured with my presence, and made illustrious by my miracles. . . . This let the King, by my command, restore, stately build, and amply endow. It shall be no less than the house of God and the gates of Heaven." In such words, in vision or pious dream, did the gentle Edward the Confessor receive from the apparition of St. Peter his mission to re-create the old Saxon "minster west of London" which we now know as Westminster. Of the original building only the Pix Office and parts of the east cloister and south transept remain.

But as I sat in the Abbey on the Royal wedding morning, surrounded by the brilliant throng awaiting the Royal *cortège*, even to my mind, disillusioned of many dreams, sceptical of most sentiments, something of the spirit which evoked the love of saints and the reverence of monarchs for the stately building asserted itself.

I had sudden awareness—something deep and solemn, and very different from the popular sentimentality of the newspapers—of the persistence of epic poetry; and this, in turn, animated the epic with a strange humanity unmanifest in the mere words of historic records.

It was difficult to think of the ceremony as a topical event; the historic symbolism of it all overwhelmed everything else. And the peculiar circumstances lent this additional colour. For what more marked symbol of the inherent democracy of the race could be imagined than this marriage of a Royal Princess with the subject of her father? It was not mere herd-excitement which echoed through the open doors from the riotously cheering crowds outside; it was the voice of some dim consciousness that, in all this state and ceremony, they exalted, and were exalted by, the centrifugal impulse of the history of the British race: that the Royal figures presented, not remote despotism, but symbols of that nobility and depth of being which is even better commemorated by the simple wooden crosses in France and Flanders.

This sense of the underlying spiritual race-significance seemed also to have penetrated the organ-loft and determined the music. And the music in turn gave new epic poetry to the scene. It was as though the great soaring columns, blossoming into decorated arches, exhaled the spiritual fragrance of England in the strong, moving strains of Purcell, voiced the sense of debt to the past in those of Walford Davies, Elgar and Parry. One could only wish that those responsible had been inspired to select also something from our greatest musical epoch, that of the Tudor composers; for the non-British music seemed incongruous and disturbing, even when opposed to the native works performed.

What music could not the youth of our composers have made of this? What live sense of to-day would they not have infused into this historic symbolism? What new spiritual force might they not have added to its age-old majesty? Their work might have been a link, carrying forward, by spiritual projection, the legendary pageantry of the past, which the ceremonial aspects incorporated, into the future which, alike to plebeian or princess, all our race must seek to bring to new flowering, and can but do so by force of the youth of to-day.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

ROYAL ARTILLERY THEATRE, WOOLWICH, *February 24th*, 1922.

ARCADIAN AMATEUR OPERATIC SOCIETY.

"TOM JONES."

TOM JONES.	ARTHUR TYTHERLEIGH.
MR. ALLWORTHY.	LESLIE MUTIMER.
BLIFIL.	WILLIAM G. WATSON.
BENJAMIN PARTRIDGE.	G. E. CUNNINGHAM.
SQUIRE WESTERN.	H. W. TANSLEY.
GREGORY.	FRANK K. LANCASTER.
GRIZZLE.	FRED SANDERS.
DOBBIN.	EDWARD CRONE.
HONOUR.	PHYLLIS COURTENAY.
MISS WESTERN.	GWEN SMITH.
LADY BELLASTON.	F. WARREN HAWKES.
HOSTESS.	MOLLY CALVESBERT.
SOPHIA.	HELEN LADBROOK.

The members of this Society must certainly feel proud, and justifiably proud, of their success with "Tom Jones." If there was one feature more prominent than another it was the dancing, which had been excellently arranged by Chrissy B. Nevill and was smartly executed by the company. Arthur Tytherleigh is the possessor of a pleasing baritone voice, which he used in good style in the title-*rôle*, and, although scarcely sufficiently robust in his acting, gave a good account of himself, especially in the second Act. William G. Watson made *Blifil* a most convincing, although melancholy, villain, while Leslie Mutimer looked a typical county magistrate as *Squire Allworthy*. In the difficult character of *Squire Western*, where it is so easy to "overdo" the boisterous side, H. W. Tansley gave a splendidly-balanced performance. George E. Cunningham proved himself a bright comedian and a nimble eccentric dancer as *Benjamin Partridge*. The bucolic retainers, *Grizzle*, *Dobbin*, and *Gregory*, were made good character studies by Fred Sanders, Edward Crone, and Frank K. Lancaster, the latter dancing well and singing "Uncle Jan Tappit" in good comedy form, although the dialect was somewhat too pronounced to follow easily. Quite one of the best performances of *Sophia* seen lately was that of Helen Ladbrook, who sang with delightful charm. Gwen Smith made the most of her opportunities as *Miss Western*, and Molly Calvesbert proved a satisfactory *Hostess*. *Lady Bellaston*, in the hands of F. Warren Hawkes, was made a good study, the artist singing with ease and acting with confidence. A bright, saucy, if somewhat modern, *Honour* was forthcoming in Phyllis Courtenay, who sang well and danced better. Frederick W. Courtenay proved a smart, competent conductor, while credit must be given to Will E. de Levante for the crisp stage business. It was curious to notice that the "Soldiers of the King" wore the monogram "A.R." on their hats. Apparently they had not heard of the demise of Queen Anne.

SOME RECENT BRITISH PIANO MUSIC.

MESSRS. SWAN'S "Magnus" Albums are now approaching their hundredth volume, and in eight recent issues that lie before me the interest and variety are well maintained Four of the eight consist of Sir Charles V. Stanford's Preludes in all keys (each containing six Preludes). Viewing them as a whole, I am minded of the picture that Walt Whitman gives of himself towards the close of his life, sitting "gossiping in the early candle-light of old age, casting backward glances over our travel'd road."

The poet who had so well and so often sung not only of the present, but of the future, could indeed do this! A similar mood of mental and emotional retrospect is felt in these Preludes, where many a familiar landmark over a long musical journey is touched on yet again, but, alas! the road travel'd terminated, to all intents and purposes, at Vienna on that day in early April twenty-five years ago when Brahms died. The admonitory proverb addressed to the wiseacre about the futility of expecting old heads on young shoulders may well at times be susceptible of inversion. Bearing this reservation well in mind, there is not a little in these Preludes that prompts a certain admiration. Many problems of the technique, both of composition and of piano playing, are here solved with a deft and practised hand. No. 35 is a well-wrought, sonorous structure on a pedal-bass. In No. 37 the Fughetta pill is cleverly administered with a dainty coating of sugar and spice to render it nice. No. 38 shows an effective treatment of a basso-ostinato. No. 43 is a stately Sarabande. No. 44 is an excellent study, "to be played in one rush," that calls for subtle wrists and nimble fingers. No. 30 is most dainty and charming, none the less so for being delicately evocative of Brahms' Capriccio in B minor, for which, indeed, it might serve as an excellent preparation. "Snap-shots," by Herbert Howells, presents three successful pictures in programme music. "Wee Willie Winkie," based on an elusive figure in the left hand, is amusing with its Big Ben chime and a general hint of scampering deliciously through the length and breadth of a child's dreamland. Bruin is heard heavily capering in "The Polar Bear," though one feels that this bear must at some time or other have been Borodin a-ballet! "The Street Dancer" performs her tinsel-clad antics to an appropriate tune, but I am inclined to think that she dances a little longer than the bestowal of an obolary coin would warrant. "Echo," the opening number of Kathleen Richards' three "Greek Myths," is fanciful and gracious in outline, though the composer has succumbed a little to the temptation of overdoing the onomatopœic suggestion implied in the echo idea, but then, of course, as Wilde said, one can resist everything except temptation. "Lethe" is very sincerely felt, and shows some expressive writing for what Brahms delighted to call "the tenor thumb." The three pieces altogether contain much that promises very well. Some time ago, in one of his all-too-rare critical articles, Maurice Ravel, in speaking of the first movement of César Franck's Symphony, pointed out, with justice, that much of it consists merely of transposition; he furthermore said that this device, and composition were two distinct processes, and that the one should not be substituted for the other. Some such consideration militates against the success of Laurence Powell's "Ride of the Night Clouds," described as a Nocturne, with the sub-title of "An Impression at Harlech." It opens out well, but the second page is virtually a transposition of the first, the third page recapitulates the first, and more of this device—if it can truly be called such—occurs later on; as the piece progresses it becomes more and more evident that titles, however poetic-sounding and well-intentioned, cannot be made to atone for defects due to loose musical thinking, and the seeking of short-cuts to inspiration. From the skilled hand of York Bowen comes another set of "Fragments from Hans Andersen." The moods of the extracts chosen are well-depicted, and the result is very agreeable.

FELIX WHITE.

FROM THE INSTITUTIONS.

ROYAL COLLEGE OF MUSIC.

Very different tasks were allotted to the two pianists who appeared at the Chamber Concert on February 23rd, for whereas Marjorie Wills undertook to expound the subtleties of such a modern work as John Ireland's Sonata in E minor, Gladys E. Runge gave her attention to the older classics, choosing a Clementi Study and two of the Bach "Forty-eight." Both performers showed commendable understanding in their address, and if the former failed somewhat to sustain interest it was due to a certain sense of monotony in the matter itself rather than in the execution of it, while the classic player, by the exercise of delicately shaded tone and clearness of part-playing, infused a charm into works which one frequently hears rendered with an unjustifiably academic dryness. A really excellent performance of Marcel Dupré's Prelude and Fugue in B was given by E. Norman Greenwood, a student who should take his place as a very brilliant organist later on; and the three vocalists, Doris Dutson, Phyllis H. Hutchinson, and Archibald Winter, each showed promise. Saint-Saëns' Romance in D for the violoncello was played very neatly by Violet Schulmann, and a party of ladies, led by Marie E. Wilson, gave a careful and well-prepared rendering of Beethoven's String Quintet in C major.

H. H. N.

ROYAL ACADEMY OF MUSIC.

On February 13th, at the commencement of the Students' Chamber Concert, Sir Alexander Mackenzie ascended the platform and, with obvious emotion, referred to the great bereavement which had fallen upon them by the death of Sir Edward Cooper, Chairman of the Committee of Management. The news, he said, had come too suddenly and unexpectedly for arrangements to be made for the postponement of the concert, or for him to make any preparation to speak adequately on the debt which the institution owed to Sir Edward for all his interest and influence in the past. At the conclusion of his remarks Handel's "Dead March" was played on the organ. With regard to the concert itself it is not often that an item is repeated on two successive programmes, but there was ample justification for including again the two songs with violin obbligato by Dorothy Hogben, entitled "Sorrow of Mydath" and "An Old Song Re-sung," which were given on January 30th. As before, they had the advantage of interpretation by Roy Henderson, being accompanied by the composer, and closer acquaintance with them tended only further to reveal their merits. Another young student composer, Ivy Ayers, who shows good talent in the descriptive song, put forward four well-contrasted examples, "The Lake of Innisfree," "Pink Almond," "A Dream of Death," and "Robin Redbreast," which were sung very effectively by Hilda Neale, a singer who is learning to use her voice with skill and delicate expression.

Desirée MacEwan, one of the exceptionally well-advanced pianists, gave a first performance of a set of characteristic pieces entitled "Varying Moods" (Op. 88), by Sir Alexander Mackenzie, and another well-equipped pianist, Gerard Moorat, contributed a clear and fluent rendering of the Bach-Tausig Toccata and Fugue in D minor.

H. H. N.

MUSIC AND THE FILMS.

THE FILMING OF MUSIC.

By LEIGH HENRY.

WHILE people debate whether music should be adapted to films, or whether the cinema-drama should have specially composed music, one obvious application of music to the cinema is generally overlooked. This is *the filming of music* itself. Some may contend—rightly from one standpoint—that the most evolved types of music are essentially independent of dramatic image or episode, and create their purely æsthetic effect unaided by the poetic, dramatic or pictorial. In music proper this is my opinion. At the same time much music, even of high type, derives from associations of visual or psychological imagery, and owes much to given composers' desire to re-create mental pictures, or present the atmosphere or development of dramatic episode. This is apparent in the dominant elements of opera and many ballets, and equally so in the program-books of many symphonic compositions. We must not revive the time-worn controversy of "absolute" *versus* "program" music; the fact remains that, no matter how one regards æsthetic fundamentals, much music, of universal appeal and value, has been conceived to follow and present graphically events and episodes of pre-selected "stories" or "plots."

Many deplore the lack of film-drama variety. Is there not here a store of new resources? Musicalisation of a dramatic theme, as in opera, ballet and specially set films, is one side of the medal; dramatisation of music is the other. The possibilities are varied. One could materialise immediately, with clear histrionic sequence, "tone-poems" of Strauss or symphonic poems of Liszt. "Till Eulenspiegel," "Don Quixote," "Mazeppa," etc., have natural adaptitude for filming. The Romantic composers offer many examples. Berlioz ("Fantastic Symphony" and "Harold in Italy"); Mendelssohn ("Ruy Blas"); Saint-Saëns ("Danse Macabre" and "Phaeton"); Dukas ("Sorcerer's Apprentice"); Rimsky-Korsakov ("Christmas Eve" and "Sadko"); Chausson ("Vivienne"); and Wolf ("Penthesilia"), are cases in point.

Proceeding a step further, we find immense possibilities for presenting the fantastic, bizarre and marvellous in the materialising on the screen of music not absolutely dependent on, or adherent to, narrative elements. What terrific pageantry in Franck's "Djinns," Rimsky-Korsakov's "Antar," or Strauss's "Zarathustra"! What unearthly whimsicality in Loeffler's "Devil's Villanelle," Liadov's "Baba Yaga," or the "Sarcasms" of Prokofief! What ethereal splendour in Bantock's "Witch of Atlas" or Franck's "Daughters of Æolus"! What grotesquery in Brian's "Doctor Merryheart" or Chabrier's "Marche Joyeuse"! What elusive fantasy and exquisite imagery in Debussy's "Afternoon of a Faun," Elgar's "Dream Children," Bax's "Garden of Fand," Delius's "Paris," or Bliss's "Mêlée fantasque"!

For the filming of music here pre-visioned is no mere transplantation of dramatic action from the boards to the screen, as is the case in filming opera. Movement on the stage, save for limited mechanical devices, is mainly determined by capabilities of the human physique. But movement on the films is not conditioned by ordinary physical possibility. Beings can expand or decrease, pass through solid substance, dematerialise, and perform marvellous evolutions before our eyes by ingenious processes of camera and dark-room. With the cinema the fabulous becomes a commonplace. Films have possibilities of mystery and imagination undreamed of by Poe, Hoffmann, or Baudelaire. Its fantasy is independent of association or concrete reality; it vindicates and makes visually tangible the incredible.

The action of opera conventionalises movement into a series of stereotyped formulæ. Ballet stylises movement and posture. Film action leaves free every imaginable type of gesticulation or posture to adopt even the humanly impossible. It has infinite potentialities for variety of style.

Something of this is already recognised. Colonel Barron publishes a system of "movement-notation" for film-action production. He "discovers" that "film-action, being essentially the art of movement, can obviously develop a rhythm and a beat which can be wedded to music," and that "a notation of movement, in fact, becomes essential."

In this Colonel Barron has long been preceded by the thinkers in æsthetics; and I believe Margaret Morris demonstrated a system of music-notation at the Contemporary Arts Conference last season. The material fact, however, is that the film-experts are realising, from a practical point of view, the æsthetic and practical relationship of sound and movement. Therefore, with already-realised possibilities, one may prognosticate their development into a fluid type of film-drama, even independent of human form or ordinary environment—something presenting pure essentials of rhythm, modulation, volume and colour, as has been essayed in abstract art. The cinema's capability for creating mobile, not static, decoration in more than a merely suggestive manner must be apparent to all. It merely awaits its Larionov, its Atkinson, its McKnight Kauffer, or its Wyndham Lewis.

Such liberation from episode, incident, or pictorial image, in a reproductive sense, would increase its capacity for filming music. Analogies exist in other branches of dramatic art. The colour-and-movement dances of Loie Fuller; the mobile stage-decorations of Kemp Prosser; and the adaptation of Craig æsthetics by Samoilov (though the two differ in application), all indicate fresh ideas, capable of development by colour-films. Here the sound-and-colour schemes of Scriabin add further interest. The present idea will best be realised by considering the mobile decorative possibilities of filming works such as Stravinsky's "Fireworks" (naturally, not as a pyrotechnic display), though this composition seems itself too short for film purposes.

Meanwhile, not so far ahead, there are innumerable decorative and visionary conceptions underlying many compositions which only films could visualise. We have poetic mood-drama, such as in Debussy's "Nocturnes" and "The Sea"; or, more kaleidoscopic, Stravinsky's "Scherzo fantastique" and Bliss's "Rout." Again, by reason of superhuman film-action possibilities, we have acrobatic capabilities—stylisation of film-movement based on

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Süddeutsche Zeitung, Stuttgart : The young artist possesses a voice of extraordinary charm, whilst the technique of her singing is perfection, and her rendering of the part of the " Nightingale " was artistically vivacious in the highest degree.

KATHERINE ARKANDY

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Nordbayrische Zeitung, Nuremberg : The appearance of Katherine Arkandy, the coloratura soprano of the Munich Opera, gave the concert a special interest. She sang the Prologue to " Die Vögel," which gave the artist the opportunity for the display of her extraordinary talent. Her enchanting manner of singing, her bell-like pure head-notes taken without the slightest effort, her brilliant coloratura passages and " staccati," especially in the Aria from Pfitzner's " Christelflun," were fascinating. Tremendous applause from an overflowing audience greeted the artist's appearances.

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rhythmic co-ordination giving a maximum of mobile significance in the most abstract way; creating new qualities of rhythmic movement, decorative pose, and stylistic gesture. Take, for instance, the possible filming of the essential style of Satie's "Parade," or the significantly entitled "cinema-symphony" of Milhaud—"Le Bœuf sur le Toit."

In this brief survey examples are limited. One can only indicate possibilities; only the films can realise them.

One benefit, however, is patent. Such adaptation would relieve the concert-hall of the nervous program-book fiend. One would listen to music without him beside one, finger to ear, and thumb on program-page, mutteringly noting the aural advent of cows, sheep, windmills, brooks and thunderstorms, while "Pastoral" and "Alpine" symphonies were being performed—an irritating creature, by his interest in trivialities and his blunders reducing listening to music to the state of mind of an insane Mad-Hatter riddle—"When is a cow not a cow?" . . . "When it's a thunderstorm!"

"DAVID GARRICK"

THE wisdom of setting the well-known story of "David Garrick" to music, together with the music itself, has already been fairly widely discussed; it is therefore sufficient to say that the production at the Queen's Theatre is universally superior to that of the Carl Rosa Opera Company in 1920. Mr. Somerville's music, which is light and fanciful, is more suited to the smaller stage and auditorium, and the dresses and stage setting are delightful. Of course, it is "David Garrick" *à la* "Beggar's Opera." I quite missed Macheath and his Machiavellian subtleties, for we had a very vivid (in more senses than one) suggestion of Mrs. Peachum in Florence Vie's presentation of *Mrs. Smith*, while her better half bore an almost equal resemblance to Mr. Peachum. Miss Madeleine Collins as *Ada Ingot* hardly bore out the illusion. Needless to say, she sings well and never misses an effect, but she is rather lacking in charm and subtlety. As *David Garrick* Mr. Leonard Ceiley improved as we got to know him better, and I think that after a few more performances he will give a very fine impersonation of the part. His voice is melodious and well balanced, and his diction is an example to many of his fellow-players. Miles Malleson's *Squire Chivy* is an extraordinarily clever piece of characterisation, while Rose Hignell in a minor part showed herself the possessor of a beautiful voice of which I should have enjoyed hearing more. Herbert Cameron as the adamantine father sings very well in a rich bass voice, but I think he rather overplays his emotion at the departure of his daughter. His cries of "My ch-ee-ild" savour more of bathos than pathos, but perhaps the blame is Mr. Somerville's for making him concentrate on a high note when his spirits must have been low in the extreme. There are some attractive melodies which run through the play, but the music as a whole rather lacks that "inspiration" of which Miss Collins and Mr. Ceiley sing so charmingly. And why do the lovers have to say farewell to the strains of a rather sickly waltz tune? G. C.

AMATEUR CONCERTS

WESTMINSTER CHORAL SOCIETY.

QUEEN'S HALL, *February 28th.*

The progress made by the Westminster Choral Society under the direction of Mr. Vincent Thomas is very satisfactory. Such bodies cultivate perception of good music, are instructive, and conduce to intimacy with much of the best work of English composers. Concert arrangement of operas are not to be encouraged. They seldom escape converting tragic situations into comedy, and the idiom of the stage and concert-room choral writing is very different, or should be. The prominence of the dramatic element in operatic works causes them to appeal to choralists and, moreover, to attract the public, and so Mr. Thomas may therefore be excused for selecting Edward German's "Merrie England" for his choir, but not for giving the parts of *Queen Elizabeth* and her rival, *Jill-All-Alone*, to the same singer, Miss Dilys Jones, who consequently had to quarrel vehemently with herself! Artists were provided for all the other principal characters, Miss Annie Rees personating *Bessie Throckmorton*, Messrs. Dan Jones and Topliss Green respectively singing the parts of *Raleigh* and *Essex*, and members of the choir being entrusted to express the sentiments of the *Tailor*, the *Baker*, the *Tinker*, the *Butcher*, and *Long Tom*, the sentences of the last-named being admirably delivered by Mr. Arthur Ollett. The feature of the performance was the rendering of the choruses, which were sung with an attention to their sentiment that led to clearness of phrasing and dramatic emphasis. They were well supported by an orchestra and by Mr. David Richards at the organ, albeit the latter at times was too prominent. F. G. W.

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Prizes given under the "Grosvenor Gooch" Bequest to two students for regularity:—Alfred John Gibbs, Gilbert Vere Sutton.

The Gold Medal for Talent (1921), awarded annually:—Lilian Mann.

The Chappell Gold Medal for Pianoforte Study (1921), presented annually by the Chappell Piano Co.:—May Gough, L.T.C.L.

The Nasmith Silver Medal for Diligence and Regularity, 1921:—Frank E. I. Bilbe (Double First Prize National Eisteddfodd, 1921; First Prize North London Musical Festival).

The Dando-Mesham Silver Medal for Pianoforte Study (1921), awarded annually to a student in the Junior School:—Francis G. Britton.

Prize given by the Director of Studies to the Student gaining the highest number of marks at the Registration Examination in Musical History held in December last:—Gweneth Ellen Bean.

Scholarship entitling holder to instruction for Musical Degree:—George Henry Skaer.

The Bambridge Pianoforte Scholarship, which is of the annual value of £100 for tuition and maintenance, has been awarded provisionally for three years to Sara Compinsky, of London, on the recommendation of Sir Frederick Cowen, the examiner. The competitors were of both sexes from all parts of England, Scotland, Ireland, and Wales.

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Educational and Choral Pages

Conducted by John Graham.

WOULD I CHOOSE MUSIC AS A CAREER FOR MY SON OR DAUGHTER?

SYMPOSIUM—*Continued.*

Mr. Arthur Bliss.

I shall certainly *not* choose music for my son or daughter unless (1) he or she is financially independent and can work at music rather as a hobby than as a profession; (2) he or she is so talented that they will rise *well* above the rank and file in the profession, no paternal prejudice to influence this decision; (3) he or she is so *unmusical* as to be able to turn out a cheap ballad, a depraved dance tune, or a washy piano piece every week that should bring in vast fortunes from some of our well-known publishers of such trash!

Sir J. Frederick Bridge.

I have not done so, nor would I advise anyone to do so unless there is real talent, and, what is absolutely necessary, a determination to excel.

Mr. Julius Harrison.

I am told that my two little girls (aged five and three) squabble for the possession of the piano keyboard in my absence. After all, we live in an age of self-determination, so I suppose the eventual choice will rest with them. What is the use, therefore, of my dogmatising on such a subject? I can only answer "Yes" and "No" to your query.

Mr. F. B. Kiddle, London.

No, most certainly not, unless they showed very great talent. I would not have run the risk myself if I had known in my youth what I know now!

Dr. E. Markham Lee, Woodford Green.

Only if the child showed outstanding ability, as the way of the average practitioner is too thorny. Even then I should be doubtful of letting the child enter upon a performer's career. That of the teacher, although unexciting, seems less precarious, especially in view of the probability of music being, in the future, a "recognised" subject. For my own part, I have never regretted my choice of a thoroughly delightful profession.

Mr. Stewart Macpherson, F.R.A.M.

I should most certainly *not* choose music as a career for my son or daughter unless there were evidence of very considerable natural gifts and of the strength of purpose to develop them to the full. Moreover, as—save in a few rare instances—a musical career means a career as a teacher (in some form or another), I should do all in my power to prevent such a son or daughter from following music as a life-work (i) unless he or she were ready to discard the (not yet extinct) idea that a teacher is in some curious way inferior to an artist who performs in public, and (ii) unless he or she were convinced that to teach *music* (I do not mean merely the pianoforte, or any other means of *expressing* music) was the one thing in life worth doing.

Mr. S. Midgley, Bradford.

Not unless his or her gifts were quite out of the common in one of two ways, either as a performer with sight-reading abilities which made reading music as easy as reading a book, or with an evident love for music above all other things, with powers of self-concentration and perseverance which made obstacles things to be overcome, without which little of real value can be secured. Above all, moral character counts for a great deal, and cheery optimism, combined with sound judgment, are great assets. As regards a composer, he is born, not made, and nothing can daunt him if he have the root of the matter in himself.

Mr. Ernest Newman, "Sunday Times."

No, I would not make a musician of him. I would teach him to write musical comedies and revue "numbers."

Sir Walter Parratt.

This would depend entirely upon the gifts of the children.

Mr. Robert Radford.

The competition in the musical profession is now so keen that only the exceptionally gifted youngster has the least chance of surviving. I would therefore only deliberately choose music as a profession where the child gives signs of extraordinary talent.

Dr. H. W. Richards, London.

Yes, provided (1) that my son or daughter showed a taste and aptitude for the art, and (2) that I was in the position to have him or her thoroughly trained at one of our recognised schools of music.

Mr. Hugh S. Roberton, Glasgow.

Seven sons and two daughters being my portion, I speak with authority. So far I have not

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been able to *choose*; they do that for themselves, and none, as yet, has chosen music. Let theorists settle the point. Theory proposes, but practice disposes!

Dr. Cyril B. Rootham, Cambridge.

Surely it is impossible to answer the question! So many considerations arise—*e.g.*, (*a*) Does my son or my daughter show unmistakable signs or unusual aptitude for—(?) what branch of the musical profession? (*b*) Is he or she physically strong and healthy? (*c*) Is he or she inclined to be industrious, or the reverse? (*d*) Would any modern parent *choose* a profession for their son or daughter? Has the said son or daughter no will or inclination of his or her own? (*e*) Is the musical profession overstocked with mediocre musicians, and in what branches? (*f*) Is he or she destined to *teach* or not? If so, has he or she undergone special training in teaching? *etc. ad infinitum.*

Dr. C. W. Pearce, M.A., Mus.D.

Happily the day has gone by for parents to choose—or, at any rate, to force—a profession upon a son or daughter. For obvious reasons, the profession of music can neither be chosen nor forced upon anyone, but I would leave no stone unturned to give the best possible education to a child who really showed promise for the musical life. There is no life more glorious than that of a musician devoted to the best interests of art.

Mr. Montague F. Phillips, Esher.

I should not choose music as a career for either of my children, *unless* I discovered in them unmistakable signs of very exceptional talent.

Dr. Arthur W. Pollitt, Liverpool.

If it is a case of "choosing" a career, I should say *avoid it like poison.* True vocation, like true love, is not a matter of choice—it is inevitable, and should not be thwarted.

Mr. Albert Sammons, London.

Yes, provided that they possessed a strong constitution, looked and acted as of foreign descent, were gifted with a personality for sensationalism and mannerisms, rather than of artistic taste, and provided they were not seeking fortunes. Otherwise, *NO.*

CULTIVATION OF THE IMAGINATION.

MUSICAL EXAMPLES BY MISS ELSIE MURRAY.

BOTH children and teachers may be benefited by the plans which Miss Elsie Murray develops in her teaching at the Streatham High School for Girls. She gave examples of children's work during her lecture at the meeting of the Music Teachers' Association held on February 25th at Mortimer Hall, London, W. Dr. R. T. White was in the chair, and gave a topical turn to the subject by referring to the lack of imagination in current views on education, dominated by £ s. d. and by the false economy that was the worst waste. As for the Victorian teacher, he or she would have "wondered what this subject has to do with me."

Miss Elsie Murray said that imagination was not a thing to be crushed out of children on the one hand, or left alone on the other; it was something to be guided with a discriminating hand. What might be called "constructive imagination" would be considered.

Ideas must be closely related to childish experiences and occupations. Take the magnetic beat of the drum, which was such an attraction. Imagination instantly pictured soldiers or boy scouts marching, and children tried to march in their play. If the music was changed to 3-4 time they ceased to march, and possibly would find that it best suited a lullaby. These kindergartners, when they reached Form I., discovered all the sounds of the scale, and began to make tunes of their own. According to their idea, the tune would have a liberal allowance of f or l or other scale sounds. At the next stage, when imagination responded more freely, they had some practical knowledge of notation, and the tunes began to be complete, but did not go far. At the keen age of eleven children became fond of experiment. They had had talks and verses about fairies, spring, carols, and began to put these ideas into simple poetry. Part of the scheme was to secure co-operation with older children. Form III. had their verses and melodies harmonised by girls in Form V. Both Forms found the need of observing rhythm in a musical setting. (Examples were sung and played by the lecturer.)

At the age of thirteen children showed a love of magic. Their verses, when romance and adventure were introduced, had quick action; courtship and marriage followed *presto.* (Some of the examples caused much amusement.) Imagination must not be allowed to run riot. A child may have had a reading lesson on Wordsworth and Nature study. Such a child would probably call her tune a Nature study, and it would represent such a mood. They were taught that music was a language, and there came a time when they felt they must express it. After reading verses of Austin, some of the children called their tunes "a sunset sky."

A good plan was to give the seniors a lesson in writing a tune that would suit first Form voices and ideas. One girl wrote about the escape of a fish from a crystal bowl into a stream. Another wrote a nocturne, and caught the spirit of one, strange chords and all. (Examples played.) Children could and did express themselves in musical language. It was a teacher's duty to cultivate that power, and it was not waste of time, as some people thought. Say, ten minutes every third or fourth lesson was enough, and it was looked upon as play. It made children more appreciative of music, and they looked upon music as an art.

A beautiful tune competition was tried in the school, also a "beastly tune" one. Examples of both were given to them. The children were keen to try writing for themselves, and they realised the

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WANTED an Organist and Choirmaster in early May for St. Mary's Wesleyan Church, Truro. 3-manual Organ. Present Organist has excellent teaching connections and leaving the district. Applications stating qualifications, experience, and salary required, with copies of three testimonials, to W. BRYANT, Cardyham, Truro.

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difficulty, feeling resigned when beauty failed them. The aim was not to turn out painters, poets, and composers, not to turn out a body of young prigs, but to educate them to think and judge for themselves. None of these things could be done without imagination. Amongst the encyclopædic qualifications of a teacher recently named by Sir Hugh Allen, imagination was not named, nor a sense of humour. Sometimes we found "a fragment of a teacher teaching a fragment of a subject" (as a recent writer said, and Miss Murray added) "to a fragment of a child."

Some people thought a tune was made to fit a title. It did not follow. See what would happen if a child was asked to picture "a sailor homesick," or "moonlight at sea," or "launch of a lifeboat." The result would vary with the ages of the children. Pictorial music might be played to them to encourage imagination, but the subject must be within their experience, or they would be bored. A great deal of unimaginative and fruitless work was still to be found. Kindly help to teachers who needed it could be given by members of the Music Teachers' Association.

LONDON FOR CHURCH MUSIC.

WHERE IT IS TABOO.

IN an address on "Ancient Church Music," Mr. J. T. Burrell told the members of the Richmond Athenæum that few subjects seemed to engender such heat in discussion as church music, so much so that in at least one church paper the subject was taboo altogether in the correspondence column. Where did the line of demarcation between sacred and secular music come? People could attend a service where plain chant or polyphonic music was the rule and it would not in the least deter them from enjoying the service, for the music did not obtrude. On the contrary, the operatic music of some composers sounded very much like church music in a theatre. A funny song, sad to say, seemed funnier if its melody had a spice of the church idiom about it. Sullivan in his operas frequently used church musical phrases for popular effect. Much work had lately been done in collating the authentic form of each chant. The plain chant melodies needed no accompanimental adornment, nor any harmony to accentuate their unearthly beauty. One single voice could sing them all, and often did. Mr. Burrell's aim was not to vaunt old music at the expense of the new, nor even to say that the old was better, but without doubt the old was very good, and much of it was available, and economical of means. The church used all types, old and new, and in London could be heard finer expositions of the church music of all ages than in any other city in the world. Church music was the purest and best product of its talents that mankind had been able to offer to the Almighty.

PEOPLE'S PALACE FESTIVAL.

JUNIORS had two days' competitions (apart from the senior events in May) at the People's Palace Musical Festival on February 22nd and 25th. Mr. Hugh S. Roberton was the adjudicator of the choral contests, and Mr. Granville Humphreys took sight-singing. Some very fine performances were heard, and the attendances were the best this Festival has had. Mowlem Street Girls' School, Bethnal Green, won the challenge banner for the highest aggregate marks (two classes), and Portman Place Girls' School, Mile End, won the challenge picture for sight-reading. Dingle Lane, Poplar, sent the best boys' school. Christian Street Girls, St. George-in-the-East, had the best school with Jewish holidays. Hugh Myddelton Central School won in the violin band class. In other classes the winners were:—Essex Street Women's Evening Institute; 4th North Poplar Wolf Cubs; St. Peter's Mixed School, Bethnal Green; St. James's, Ratcliff (singing games); and Hackney Junior Choir (bands of hope, etc.).

MINIATURES.

CHORAL performances in Wales are numerous just now. Elgar's "King Olaf" has been performed by the Bethania Choral Society, Treorky, under the conductorship of Mr. E. Tawe Thomas. Sullivan's "Festival Te Deum" was given at the anniversary services of the choir of the Wesleyan Church, Splott Road, Cardiff. Coleridge-Taylor's "Death of Hiawatha" and Mendelssohn's "Hymn of Praise" were performed by the Cardiff Blue Ribbon Choir, conducted by Mr. Jenkyn Morris.

UNACCOMPANIED part-singing was the feature of the William Woolley's Concert Society in Nottingham. In the twelve madrigal, part-song, and choral items, the choir gave the large audience in Circus Street Hall the perfection of technique which characterises all their performances. An Elgar evening was given, with a lecture by Mr. Woolley, at Long Eaton, with the assistance of the Co-operative Senior Choir.

CRYSTAL PALACE Choral and Orchestral Society have given a choral and orchestral programme, which included Stanford's "Songs of the Fleet" and popular orchestral and solo numbers. Mr. Walter W. Hedgcock conducted.

THE GERVASE ELWES Memorial Fund amounts to £882. The Life Members' part of the Fund and donations will probably be invested in War Loan stock, the interest of which will be usefully employed. Annual subscriptions continue, and a portion has been allocated in assisting a Wellingborough choir, the West Lindsey competitions, and several ex-service music students.

SUNDAY SCHOOLS "need a revision (according to their *Chronicle*) of the traditional methods with anniversaries, which too often use the children merely to raise money, and waste precious teaching time in preparing hymns that are sung once or twice and then straightway forgotten." A leaflet has been prepared by the Sunday School Union giving suggestions for improving these anniversaries.

MISCELLANEOUS—continued.

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Come unto Me. F. R. Rickman.	80571	4d.
O Jesu, Thou art standing. Myles B. Foster.	80165	6d.
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R. Vaughan Williams 80594 9d.
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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address.

Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

MISS GLOVER'S SOL-FA LADDER.

Will you kindly explain Miss Glover's modulator ("Teacher's Manual" frontispiece)? (1) Was Miss Glover's modulator based on conjunct tetrachords; if so, how was it used? (2) What does B signify between Fa, Sol; and N between Sol, La? (3) Was the syllable te for si taken from the word sancte in hymn to St. John? (4) On p. 116, old "Standard Course," in note on dictation, what is meant by "the accents are not necessarily marked by R and L"?—H. A. B.

(1) Miss Glover's Norwich Sol-fa Ladder (called by John Curwen the Modulator) was based on the ancient Greek system, which divided the scale into two portions, called tetrachords; these were conjunctive when they overlapped, as they did in her use of them. Her unmarked, or middle, octave was **s l t d d r m f.** The "tonic" sol-fa method began the scale with **d.** "The Teacher's Manual," p. 379, by John Curwen, is still available, showing in detail how the Ladder was used. (2) You seem to be quoting from the old Ladder, which showed the arbitrary syllables adopted to show sounds, **ne** and **bah**, which were the relative minor equivalents of **t** and **l** in the major. These were soon discarded by John Curwen in favour of regularity of vowel sounds for chromatics. (3) The hymn to St. John was the foundation of Guido's hexachordal system. Later **si** was adopted for the 7th of the scale, and some time during the 19th century **te** was substituted, probably by Miss Glover, so as to provide an initial letter which could not be confounded with **sol.** (4) Formerly the old "Standard Course" indicated strong accents by the time-name *traa*, and medium accents by *tlaa*. In later editions this distinction was dropped, and the note which you quote refers to the change of practice, in favour of the uniform *taa*.

PEDALLING. ANIMANDOSI.

(1) *Is the only pedalling required on Advanced and Intermediate Grade Associated Board piano work that marked on the books published?* (2) *Please give me English equivalents for Animandosi. In this solitary portion of the Empire I have forgotten, and it is not in my dictionary.*—KASLO, B.C.

(1) In the matter of pedalling you must use your own insight and perception. No manner of indicating the pedal is satisfactory, for the simple reason that pedalling is one of the personal attributes of the player. You will find some preparatory exercises in "Centre-Points in Pianoforte Study" by Ernest Fowles (Curwen and Sons, 4s.). (2) Read animando and animato in the same way, *i.e.*, with spirit, animation. The suffix *si* merely indicates the reflective form of the verb.

PIANO PIECES FOR JUNIORS.

I shall be grateful if you will kindly recommend me a few pieces of the same degree of difficulty and as attractive for youngsters as the following:—Dancing Lesson, Fredericks (Curwen); Minuet, Newton (Curwen); "Soldier's March," Schumann; "Rondoletto in C," Liddell (Rogers); Hunting Song, Op. 590, No. 2, Sartorio (Augener).—A. R.

E. Rowland, "Nursery Jingles" (Curwen); Ruby Holland, "Cinderella" (Anglo-French); Graham Forbes, "Moods" (Stainer and Bell); Herbert Fryer, "Tunes for Totola" (Bosworth).

TENOR SONGS. PART-SONGS.

(1) *Will you give me names of some good robust tenor songs suitable for concert work?* (2) *Also some good part-songs for quartet (S. A. T. B.) for concert work.*—OLYMPIAN.

(1) The ordinary song is romantic rather than robust, but some meet this requirement, such as "Ah, Moon of my Delight" (Liza Lehmann), "The Trumpeter" (Airlie Dix), and "Border Ballad" (F. H. Cowen). Operatic airs may be chosen: "Walter's Prize Song" (Wagner), "E lucevan le stelle" (Puccini), "Lend Me Your Aid" (Gounod), or old airs like "Adelaide" (Beethoven), or cantata excerpts of the type of "Onaway, Awake Beloved" (Coleridge-Taylor). (2) The glee was the solo-quartet form; the part-song was set for numbers of voices. Some of the old glees are well worth a fresh hearing. Hatton, Smart, and others had single voices in mind in such part-songs as "When Evening's Twilight," "Softly Fall the Shades of Evening," "Good Night, Beloved," "Absence," "Stars of the Summer Night" (Hatton), "Queen of the Night" and "My True Love Hath my Heart" (Smart). After those came a deluge.

CHOICE OF CHORAL WORKS.

I have a choir (130 voices) with a twenty-two years' record of oratorio work. As oratorio (with exceptions) is on the wane, I have some difficulty in advising the committee what to do next. We have done most of Handel's and Mendelssohn's works, also some of Haydn, Rossini, Elgar, Coleridge-Taylor, etc. (1) *Should we decide on Haydn's "Seasons" (complete), what are the usual cuts, as I feel it is very long?* (2) *Which of Gounod's works is most popular, "Redemption" or "Mors et Vita"?* (3) *Is "Matthew's Passion" (Bach) within the reach of an ordinary choir like ours to perform? If so, which edition would you advise?* (4) *Will you mention a work or two by some of our modern composers of the type of "Hiawatha"; a choral work, bright and attractive?* (5) *Any other suggestion will be welcomed, for the sake of the choral singing.*—ABRACADABRA.

(1) "The Seasons" complete take two hours to perform. Winter is the most difficult section and is sometimes omitted, thus saving twenty minutes. Each season is also published separately. Also choruses only may be had, without accompaniment. (2) "Redemption" is the popular work: the other is rarely heard. (3) The "Matthew Passion" is much oftener rendered than the "John." A selection ("St. Matthew") can be had from Messrs. Novello, as used in St. Paul's Cathedral. (4) As you wish to have a change from oratorio, and do not mention Sullivan, you may adopt the "Golden Legend," or take Parry's "Blest Pair of Sirens" or "Pied Piper of Hamelin." More serious works are Sullivan's "Light of the World," Berlioz' "Childhood of Christ," Parry's "Judith," and the whole field of popular opera is untouched, some of it available for concert performance, such as Gounod or Berlioz' "Faust." (5) Before you decide you should consider what expense is involved by orchestral co-operation, *e.g.*, in "Faust."

Musical News and Herald

Edited by Edwin Evans

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The Booming of Bach.

By THE EDITOR.

A WHIFF of dissension concerning Sir Edward Elgar's orchestral version of the C minor organ fugue, the visit of the Newcastle Bach Choir, and the personal success of Harold Samuel combine to make the cult of Bach a subject of topical interest as well as æsthetic significance. So far as it involves a controversial element at all, it was sufficiently discussed some years ago, when there appeared in rapid succession three very valuable books on Bach, by Schweitzer, Pirro, and Parry. The matter in dispute, then as now, was the nature of Bach's expression—whether it was poetic and subjective, or strictly musical and objective. On this question the incident of the C minor fugue throws light. Opinion has assumed three distinct forms. One is that the new score is an exhilarating interpretation of Bach; another that it is exhilarating, but not an interpretation; a third that it is neither, but a piece of scarcely excusable vandalism. With the last of these views I need scarcely say that I have no sympathy whatever, even if I could be converted to the premises on which it is based. The other two differ upon what is interpretation, and the difference is precisely that which caused the earlier discussions. Did Bach express subjectively in that fugue something to which we are necessarily committed by his intention, or did he simply fashion a fugue and leave the rest to us? The critic of *The Sunday Times* has pointed out that Elgar's interpretation and Dr. Schweitzer's are completely at variance, and yet individually convincing. His comment is interesting, but breaks off when about to become more so, for he does not reach the logical inference that if this music can express such different ideas, the reason is very probably that Bach was not concerned with what we call expression, and that if we choose to assume that a page of his music expresses some particular emotion, not in itself musical, that is our own affair, not his.

That has long been my view, and it is also that of many modern musicians. I even wonder sometimes whether Bach himself may not have given interpretations of his own music differing as widely as those of Elgar and Schweitzer. One day he wrote a fugue, but in what spirit he played it next day may have depended very much on Mrs. Bach's temper, on the demands of the numerous little Bachs for shoe leather, or at a later date on the behaviour of the bad boy of the family. In fact, the fugue would be, not a fixed expression of a particular emotion, but a piece of objective music that would lend itself to many moods, and, best of all, to none. Of course, when he was setting a text he adopted a mood that was suited to it. But the greater part of his instrumental music has always seemed to me to be quite detached from sentimental considerations, and that, to my mind, is the real ground of his popularity to-day. The "boom" began with the Brandenburg Concertos. Can any music be more objective, more abstract, than this?

If this view is correct, then the fanatics of Bach, like those of Brahms, have done the object

ORGAN MUSIC
By Harvey Grace. *See page 344*

MUSIC, COLOUR, AND HUMAN EMOTIONS
By Felix Orman. *See page 346*

MUSIC IN PARIS
By Edwin Evans. *See page 340*

of their worship an ill service. The other day he was referred to in *The Saturday Review* as "the scholar's composer." The only claim the scholars have to such ownership is that they all but obliterated his fame by inducing people to believe it true. It is through the scholars' influence that he has been endowed with many virtues of which he stood in no need, and it is because of these alleged virtues that he was always played or sung with a reverence that could only estrange ordinary human beings. And it is this reverence that has made so many Bach performances sound like "duty dances" to the average music-lover. The whole thing is a scholastic misunderstanding. Even Harold Samuel, admirable as is his playing, is a victim of it. We do not mind the scholars sharing our enjoyment of Bach, but if they claim that he should be played as "the scholar's composer," we will revolt.

I feel somewhat strongly on this subject, for it is my personal idiosyncrasy to take most of Bach in a mood that is not quite scholarly. It is the perpetual, irresistible jollity of Bach that holds my affection. Take the 48, for instance. There are, I admit, a number of preludes and fugues which impose a certain seriousness, but, against that, how many of them show to their best advantage when played with a sly humour and a blithe touch. Perhaps I am biassed, for the very method of the fugue has always seemed to me to lean in the direction of humour, as compared, for example, with sonata-form. Whether I am justified in this or not, I cling to my right to regard most of Bach's fugues—there are exceptions—as objective music, which I am free to endow with as much humour as I choose. There is no irreverence in this, but rather the reverse. Just as devout Catholics may permit themselves a jest with their favourite saints, and pious rabbis have been known to jest with the prophets, a genuine music-lover may give Bach a dig in the ribs and be much nearer salvation than any scholar. So, to me, the 48 will remain a jovial companion to the end.

But, I expect to be told, the usual, mechanically precise way of rendering Bach, of which we had an example recently, comes nearer to fulfilling my own postulate that this music is objective. I cannot, they will say, blame anybody for lack of expression if I declare that Bach left the matter open. To which I reply that it is a question, not of expression, but of inflection. They have a free hand in the matter of expression, but if they present the music without inflection they are robbing it of its most vital element. Perhaps the organ tradition has something to do with this. The organ articulates with a terrifying, truth-telling accuracy, but does not inflect. A key is either up or down. Once down, it speaks in one particular way and in no other, save as its colour is modified by the registering, which, again, is not inflection. And the organ has played so great a part in keeping Bach's music alive that it must be permitted to speak with authority. Still, it must be challenged. If you play the G minor fugue on the organ—well and good, you need not inflect that pregnant subject. But play it upon any instrument which permits of inflection, and you will find a dozen ways, each significant, of playing that first D. The only wrong way would be to play it dully, with an elephantine heaviness. And this is what Sir Edward Elgar has so well realised in orchestrating that other great fugue, the C minor. It is not so much that he has given it a different expression, but from the opening leap, which does much to determine its character, he has given it an inflection which belongs to the modern orchestra. It is a brilliant translation, and, so far from being a distortion of Bach's meaning, as some have said, it is a demonstration that Bach's meaning embraces more of our common humanity than the idealistic interpretation ascribed to it by Dr. Schweitzer. Music of this kind is greater, not less, by reason of its independence of such irrelevancies as "tragic sorrow transformed into deep resignation." It is very doubtful whether Bach ever wrote fugues to express such literary emotions. It fell to him to find suitable music for that dreadful heresy, "Weinen, Klagen, Sorgen, Zagen," but there he was governed by literature. When he is not, he is out-and-out musical, and so universal that he responds to every conceivable mood. But, though it may not have been his purpose to express the mood to which I find him most often responsive, I do not believe that his spirit would look upon me with disfavour for preferring it to all others.

COMMENTS OF THE WEEK.

The Axe and the Block.

For anybody with practical experience of departmental waste—and during the war most of us had opportunities of acquiring such experience—there is a fund of cynical amusement in the piety of the economists who look askance on the expenditure of public money for musical purposes. In proportion to many countries much poorer than ours, we give music scandalously little official support. We subsidise neither opera nor symphonic orchestras, and the pittance allotted to our musical institutions was, before the war, a perennial subject of acid humour in after-dinner speeches. There could be no retrenchment to-day in any of these directions, since there is no expenditure to cut down. But

there is always the possibility of depriving the children of some of their educational facilities. Heroic thought! Music is a luxury. To the block with music! say the blockheads. Let the axe fall! We British are a practical people. We know how to cut our cloth to suit our purse. Musicians must prepare for a tough fight presently. During the next few years there will be constant attacks on the plea of economy.

The Bournemouth Beacon.

Poor, plucky Godfrey! It is rough luck that, just as he is busy preparing his forthcoming Festival, the question of expense should come forward again. We are writing at a distance, and have not the details before us, but we assume that it is merely the old trouble in a new form, and we gather that Mr. Godfrey himself has put forward a scheme to remedy it. We also note with pleasure that the Mayor takes an unusually sensible view of expenditure on music. Bournemouth has given substantial proofs of enlightenment, in return for which Godfrey has made it a beacon in our musical life. This is recognised locally, and there is a determination not to imperil the fruits of his magnificent efforts, of which the forthcoming Festival will be a brilliant culmination. There will always be critical economists in the municipal discussions, but we shall be surprised if Bournemouth does not maintain a true sense of values.

A Question Settled.

Everybody knows the type of singer who believes that there is some special virtue in possessing a wide range. Such singers are not satisfied with displaying the best part of their voice. Such are the vagaries of human nature that they must also display its less good regions, including even those that can scarcely be termed musical. As the rivalry between exponents of this form of art always tends to record-breaking, it is as well to establish, once and for all, what is the record. This service has been rendered to music by the Austrian Phonetic Society. According to the *Lancet*, a singer has been discovered with a range of five octaves, from F to F, two and a half octaves in either direction from middle C. Apart from questions of timbre, this singer could double the parts of *Sarastro* and the *Queen of the Night* in "The Magic Flute." There is the record. Now break it who can!

Manchester's Misgivings.

We confess that we thought our attention had been wandering when we gathered from the *Manchester Evening Chronicle* that the culture of Cottonopolis is inspiring, not sinful pride, but serious misgivings among some of its more thoughtful inhabitants. It seemed hardly credible. We rubbed our eyes and read again. There is no doubt about it. The article actually appeared, and, so far as we know, the writer still lives. He points out that there are artists of ability who are earning less than tram-drivers, that the cinema has taken the place of the Repertory Theatre, and that even the musical enthusiasm for which Manchester is famous is on the wane. So far as the latter is concerned, we have always attributed a large share of it to music-lovers whose names had not the true Lancashire ring. But that is irrelevant. The substance of the article may be true enough, though not only of Manchester. The phenomenon is universal. Except, perhaps Vienna, there is no city of any importance in which artistic ideals have not received a set-back since the War. It remains to be seen if this is only temporary, and how long it is to last. It is, however, a good sign that Manchester appears to be conscious of it. The awakening may come the sooner.

Chaliapine.

Though we cannot agree with some of its contents, E. A. Baughan's article on "The Art of Chaliapine" in the *Saturday Review* is one that we commend to singers. Mr. Baughan says that whereas the ordinary concert vocalist is "just a medium for the expression of music," Chaliapine "has none of the professional singer's mannerisms, but sings to his audience as if they were his friends and guests. . . . Probably he is so good an actor that he has purposely created Chaliapine the concert-singer who does not look like one." In that sentence Mr. Baughan reveals the secret of the art, not only of Chaliapine, but of great song-interpretation, though in other portions of the same article he shows that his own ideals are different. A singer upon a platform, committed to hold the attention of an audience, is in the position of an actor, not necessarily, or even with advantage, acting a character in the song, but acting a character of his own invention and development, which is himself in his public capacity. There is much misunderstanding about the value of the artless, natural manner. A song is art, not nature.

A sacred concert was given after Evensong at St. James's Church, Darlington, by the principal members of the D'Oyly Carte Opera Company on tour, under the direction of Mr. Percy Rendell, the musical director. The artists were Miss Dorothy Dane, Miss Winifred Williamson, Miss Gwladys Gowrie, Miss Nora Willcocks, Mr. Bernard Manning, Mr. Albert Bond and Mr. William Barratt, and the programme included "Hear ye Israel" ("Elijah"), "Thus saith the Lord," etc. ("Messiah"); duet, "What have I to do with thee?" ("Elijah"); quartets, "O come everyone that thirsteth" ("Elijah") and "God is a spirit" (Sterndale Bennett). Mr. Percy Rendell gave as organ solos Prelude and Fugue in E minor (Bach) and Finale from 20th Sonata (Rheinberger), and also played for the usual evening service and accompanied the vocal items of the concert.

LONDON CONCERTS.

OLD ENGLISH MUSIC AND DANCES.

Fine Singing by Oriana Choir.

"Why should it be necessary to bring a choir hundreds of miles when we have one like this at our own doors?" This was asked me half-way through the concert, and while a good answer was ready, there could be no disputing the excellence of the singing by Mr. Kennedy Scott's choir. They have never sung better, and rarely so well, while the variety in the programme made it of intense interest. Particularly notable were the "Bataille de Marignan" of Jannequin, and three English madrigals by Morley, John Ward, and Francis Pilkington. In tone, expression and rhythm these were every way excellent, while the balance between the parts was achieved in a remarkable degree, considering the shortage of male voices. A Sonata in D minor for 'cello and piano, by A. Caporale, played by Mr. John Snowden and Mr. Kennedy Scott, was very pleasing but not particularly striking. It was a happy idea to bring in the members of the English Folk-Dance Society to dance half a dozen of their dances, thus making a healthy break in the music, and providing something that was wholly artistic and extremely popular. Particularly clever and entertaining was the sword dance, "Earsdon," for it was picturesque both as a dance and as a musical item. Of modern works the only notable one was Arnold Bax's new setting for small choir, harp, 'cello, and contrabass, of the fifteenth-century carol, "Of a rose I sing." It is one of the most satisfying works Mr. Bax has brought forward, for while it does not lack the modern touch it is remarkably tuneful, and the richness of tone produced by the voices and instruments in combination is such as none can fail to appreciate. Moreover, it conveys the sentiment of the words in every phase.

ÆOLIAN HALL, *March 7th.* H. A.

BACH THE CONTEMPLATIVE.

Walter Rummel at his Best.

Mr. Rummel was in a quiet mood on this occasion, which is the mood in which he is heard at his best. Technically one might question certain points in his playing of the Three Choral Preludes of Bach, but their justification was that they gave us the contemplative spirit of the composer in a way that was never ascetically trying. He did not fail of brilliance, however, in the Weber Sonata in A flat major, and he gave just the picturesque quality demanded in the "Trois Estampes" of Debussy and the St. Francis pieces of Liszt. By the way, we had the idea that Debussy in the last of the Estampes intended to represent a somewhat humid atmosphere. According to Mr. Rummel's programme, however, it was otherwise, for he describes the work as "Jardins *sans* la pluie!"

WIGMORE HALL, *March 8th.* H. A.

SELF-VALUATION.

Adolph Riabin's Interesting Programme.

It would seem as though one of the most difficult things an artist has to achieve is a correct estimation of his abilities and limitations. Mr. Riabin has a tenor voice of pleasant quality when he sings softly in lyrical songs, but when at his recital he attempted the heroic and dramatic he forced his voice beyond its natural resonance, and the effect was the reverse of convincing. The imperfections of Mr. Riabin's vocal production and technique were accentuated by the excellence of his programme, which covered a wide and interesting field of vocal music. It began with a group of modern Russian songs, which were succeeded by excerpts from operas by Donizetti and Meyerbeer, a good selection of modern English songs that included Martin Shaw's "Palanquin Bearers," and a group of German lieder of which Schubert's "Der Leiermann" and "Das Wandern" were well sung. The accompaniments were admirably played by Mr. Harold Craxton. F. G. W.

ÆOLIAN HALL, *March 8th.*

NEW SPANISH MUSIC.

First Performance at Symphony Concert.

Turina's "Danzas Fantásticas," which were played on Saturday for the first time in England, are three light and commendably brief mood pictures based on vague extracts from the novel "La Orgia" of José Más. They are less obviously "national" than some of his other works, but they have all the piquant rhythm and harmony and the vivid and subtly varied tone colours of which the composer is a past master. The melodies are such as can readily be seized, but have no significance other than a purely musical character. In the orchestral colour and the rhythmic variations there were strong suggestions of an emotional "programme." This was particularly the case in the first number "Exaltacion." Technically the second movement, "Ensueno" (Dream Vision), was interesting for its perfect treatment of quintuple time and the way this was merged in the middle bars of triple time. "Orgia," the last number, struck me as being a glorification (in a right sense) of the commonplace.

This was followed by a fine performance of Saint-Saëns' Violin Concerto in B minor. M. Thibaud was the soloist, and also played the Bach Chaconne. The programme concluded with Strauss' "Death and Transfiguration."

QUEEN'S HALL, *March 11th.* H. A.

Owing to the Editor's absence on the Continent, his weekly article on music in London is replaced by one on his visit to Paris.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The drawing of Frank Mullings, announced last week as due for insertion in this issue, will appear in next week's number.

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No. 10. *Harriet Cohen.*

In Paris.

Schönberg's "Pierrot Lunaire"—London Performance Suggested—"Le Bœuf sur le Toit"—Some Suggestions and Interesting Meetings.

MAYBE virtue is its own reward. This is not the time to challenge the saying. But if there be any particular virtue, for a critic, in making a special journey to Paris to attend yet another concert, without being under any compulsion to do so, it is meeting its reward to-day. The sunshine is brilliant and warm. Instead of working within four walls, here I am writing in the open air whilst the traffic of the Boulevard streams past. And, since the music, Schönberg's "Pierrot Lunaire," alone proved well worth the journey, my present content is a gratuitous gift of the gods, to be accepted in precisely the spirit which it induces. Of the pale amber fluid at my elbow, which Phœbus Apollo has transformed into a fabulous jewel, we will not speak. It contributes to the sense of well-being, but only the gleam of it, not the substance, is gratuitous. Of the music I will write later.

The pilgrimage really began on Wednesday of last week, but with an abortive attempt, for I was turned back from Victoria with the news that no boats were crossing. They say that it is unlucky to turn back. It is not true. I did so, and had on Thursday afternoon as pleasant a crossing as one could wish for. The only fly in the ointment was that, between the arrival platform and my hotel three attempts were made to overcharge me for services rendered. There seemed to be a conspiracy afoot. Suddenly I detected the key to the mystery in the unmistakably English aspect of my suit-case, not luxurious in itself, but an emblem of the reputedly inexhaustible wealth of the British Empire. Not until this compromising and expensive symbol was safely put away was I allowed to feel that I was in Paris. Whilst its influence continued, neither my beard nor my hat gave sufficient protective colouring. Next day things dropped into their right perspective. I do not imply that there were no further attempts to squeeze. But they assumed a strictly mathematical proportion to the squeezing to which Parisians, as I could easily see for myself, are being subjected by their own profiteers. They merely pass it on, which is quite in accordance with sound business principles. It was the suit-case that made all the difference between these principles and piracy.

After a day spent in calling and in picking up the threads of Parisian actuality, the pilgrim duly arrived at the Salle Gaveau. Schönberg's "Pierrot Lunaire" is a song-cycle in three parts, comprising in all, twenty-one poems. The accompaniment is for a quintet of violin, flute, clarinet, 'cello and piano, the violin alternating with viola and the wood-wind with the usual second instruments. The voice-part, which was beautifully rendered, in the French version, by Mme. Marya Freund, is mostly of a declamatory character, but she made it much more vocal than I had anticipated, yet without transgressing against the real intentions of the composer. The music is extraordinarily difficult, and had been rehearsed daily for six weeks before the first performance. The effect of this is shown not merely in precision—for that matter there was one trifling lapse—but in an easy confidence which, I am convinced, could not be obtained in any other way. Darius Milhaud conducted. The whole work was splendidly interpreted, and the enthusiasm of the audience was almost reprehensible, for the applause frequently interrupted the continuity planned by the composer.

As Egon Wellesz recorded the other day, the whole party has recently been to Vienna, where both versions, the German and the French, were given in turn. I gather from some of the players that the other performance in Vienna was drier, harder, and perhaps more in accordance with the strict letter of Schönberg's injunctions. The comparison must have proved very interesting. I surmise that those injunctions were really intended for home consumption, to ward off the kind of sentiment which Schönberg's experience led him to fear. The French, being less affected by such considerations, were more free in their expression, with the result that the Teutonic *Herzlichkeit* of the music, which the composer cannot disguise—why should he, since it is characteristic?—revealed itself without the exaggeration he feared, but also without the artificial restraint he has recommended, probably as the lesser evil of the two. After all, if Pierrot appears in the title, there is no occasion to omit the *clair de lune*, since he is described as *lunaire*.

As for the quality of the music, as distinct from its sentiment, it more than fulfilled the expectations aroused by the score. Hitherto I have been a somewhat half-hearted admirer of Schönberg and of his intentions rather than their realisation. But "Pierrot Lunaire" is on another plane altogether. It has in a remarkable degree the quality that was lacking elsewhere: it is clear. In place of the lavish and turgid writing of the *Kolossal* period it offers us a lucidity to which the Central European com-

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

Ilford O. and D. Society, Town Hall, Ilford, *March 4th.*

"MISS HOOK OF HOLLAND."

Mr. Hook	Lawrie Shaw.
Captain Adrian Paap ...	Ernest Warnes.
Bandmaster Van Vuyt ...	Herbert Truelove.
Ludwig Schnapps ...	Percy Vaughan.
Van Eck	Wm. S. Howell.
Simon Slinks	Geo. F. Gregory.
Gretchen	Elfreda Morgan.
Mina	Lily Grahame.
Sally	Gladys M. Treby.

To judge by the crowded state of the Ilford Town Hall the presentation of "Miss Hook of Holland" must have been extremely popular. Following her usual custom, Lily Grahame scored heavily as *Mina*, making every point tell and singing delightfully; it is rarely one is treated to such vocalisation in a "soubrette" part. Gladys M. Treby sang and played in a charming and efficient manner. Herbert Truelove not only looked and carried himself well in his uniform, but sang and acted in convincing fashion; while Ernest Warnes made the most of his opportunities in a somewhat thankless part. While playing well as the typical lazy loafer, George F. Gregory might with advantage have been more "clear cut" in the delivery of his points, many of which failed to get across the footlights. A bright and breezy presentation of *Schnapps* was given by Percy Vaughan, whose clear enunciation must be commended. In the "G. P. Huntley" part Lawrie Shaw worked hard and with good result, for he was entertainingly funny in all he did, although he made the bibulous side of the character stand out a shade too prominently. Very good studies were provided by Elfreda Morgan as *Gretchen*, Arthur Gull as the old *Policeman*, and Wm. S. Howell as the sleepy *Van Eck*. The chorus worked well throughout, and, assisted by a good orchestra, were no small factor in the general success. To Ernest E. Taylor (musical director) and Albert C. Treby (producer) great credit is due and high praise must be given.

Forthcoming Events.

March 21st–25th.—G.W. Railway O.S., "Iolanthe," Park Theatre, Hanwell.

March 22nd–25th.—Barclays Bank O.S., "The Yeomen of the Guard," King's Hall, W.

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posers have not treated us for several generations. It is no reflection upon our English performers if I suggest that this company of musicians should be brought over to London to present "Pierrot Lunaire." My motive is economic. In the matter of rehearsals, time represents, literally, money, and if this work is to have adequate rehearsal the outlay of time would correspond to a much larger sum than is involved in bringing over players who thoroughly know the work. Our recognised concert halls do not hold enough money to cover such an outlay. Moreover, can we rely upon such an audience as I saw at the Salle Gaveau? I wonder. Anyway, it would be better to leave the work alone than to give it one of those rough approximations with which the present conditions have made us familiar. It must be done well or not at all. And it is worth doing well.

After the concert Brighter Paris lured us to supper at a resort named after Milhaud's composition, famous or notorious according to your taste, *Le Bœuf sur le Toit*. To think of it! Try to imagine that after the next Philharmonic concert you might take your best girl to "The Garden of Fand," or, if the dancing fever had claimed you both as victims, to "The Eternal Rhythm," or, again, if you were merely on folly bent, to "Rout." It is a capital idea. But I do not see London taking it up. *Le Bœuf sur le Toit* is quite a success. True, a request for sandwiches procured some of the *bœuf*, and, to all appearances, portions of the *toit* as well, but that trifling incident, quickly remedied, did not affect the general joviality.

Of course it was an evening among friends. Among the performers at the concert were Fleury, the flautist, who is so well known in London, and Feuillard, who used formerly to visit us as the 'cellist of the Willaume (or Parisian) Quartet. In the audience I met Roland-Manuel, Ravel's pupil and biographer, and our correspondent, Honegger, Poulenc, and Frittelberg, who was recently in London as conductor of the Russian Ballet. And in the small hours the air was full of schemes, concerts in Paris, concerts in London, concerts in Vienna, whilst the saxophone discoursed rag-time.

Next day a somewhat futile matinée of ballet at the Théâtre Mogador proved that such half-amateurish entertainments are no monopoly of ours. In the evening a splendid performance of "Le Misanthrope" by Guitry at the Edward VII. helped to make the world look much more pleasant than Molière's hero imagined. Incidentally it reminded one that the traditional *trois coups* are all the entr'acte music required in a country where the art of conversation is not dead. I did not miss the theatre orchestra. Far from it. In fact, having heard what I came to hear, I am inclined to avoid music for the rest of my stay. No "Boris Godounoff" for me, though Kussevitzky is conducting it, and the scenery and costumes have the friendly associations of the Beecham Opera Company; and no "Ariane et Barbe-Bleue," though opportunities of hearing it are not frequent. But a chat yesterday with Leon Bakst, to-day with Maurice Ravel, and, an hour or two hence, a play at the Vieux-Colombier, regarded as the best of recent productions there—and the days pass pleasantly enough in Paris.

Edwin Evans.

THE NEWS.

GERMANY WELCOMES ENGLISH MUSIC.

Great Successes in Berlin and Dresden.

WE hear that Miss Greville's tour on behalf of Messrs. Curwen is being enormously successful. Miss Greville was recalled seven times in Berlin, and in Dresden, after giving four encores at the end of her concert, had ten further recalls. She is taking every opportunity to sing the works of young English composers to the German critics, who are expressing themselves as both surprised and delighted. It is hoped to extend the tour to Buda Pesth after the Vienna concert.

We hear also that an exquisite performance of Gerrard Williams' Second String Quartet was given at the Melos concert in Berlin on March 7th.

ARTHUR BLISS EXPLAINS HIMSELF.

Music for Small Orchestras.

On the occasion of his visit to the Liverpool Branch of the British Music Society Arthur Bliss explained his reasons for writing music for small orchestras of solo players in preference to large orchestras, both on æsthetic and economic grounds. As an example, ten first-class orchestral players (strings, wind, percussion, and harp) illustrated his remarks by a performance of "Madam Noy," the Rhapsody for soprano and tenor, the Nursery Rhymes for soprano clarinet and piano, and "Rout." We hear that all these typical works received a very fine performance, the soloists being Miss Grace Crawford and Mr. Gerald Cooper.

NEW PIANIST.

Manchester Interested.

Our Manchester correspondent writes:—"Mr. Maurice Cole was heard locally for the second time at the Mid-day Concerts on Tuesday, 7th inst., and undoubtedly enhanced his reputation; he bids fair to take a premier position as a solo pianist. The two items that particularly did him credit were the Tausig arrangement of Bach's D minor Toccata and Fugue and Scriabin's Prelude and Nocturne for the left hand. The former showed his strength and agility in octave passages, the latter, his beauty of tone-colour and sense of expression."

From the same source comes the news that Manchester is to be included in the itinerary of the National Opera Company. Their visit will commence on September 25th, and will last for a fortnight.

A NEW SYMPHONY ORCHESTRA.

Progress in Leicester.

From Leicester comes news of the formation of a new symphony orchestra. The conductor is to be Dr. Malcolm Sargent, organist of Melton Mowbray Parish Church, whose orchestral compositions have been heard at Queen's Hall, London, and highly spoken of. It is hoped to gather in the best amateur and professional talent in the city and district and make a first-class combination capable of ranking with any provincial band. Dr. Sargent's musical ability and enthusiasm, and his success in choral and orchestral conducting, give every reason for confidence in his capacity to place the new orchestra on a high level. The intention is to give four large concerts at the fine De Montfort Hall (seating 4,000) next season, and if these result in a financial surplus, to carry on and develop in 1923–24. While the necessary fund is not yet wholly guaranteed, promises are coming in fairly freely, and there seems no reason for anticipating failure in this department. The general idea is to avoid hackneyed programmes and to blend the classics with a good selection of modern work, so making the orchestra helpful, instructive, and educational, as well as merely entertaining.

MUSIC IN WALES.

New Orchestral Society.

An all-British programme was played by Dr. E. Markham Lee at a lecture-recital to the South Wales Section of the Incorporated Society of Musicians, at which it was announced that a local scholarship scheme was in course of preparation. We hear also that a new orchestral society has been formed at Pontardulais; while organists will be interested in the news that on March 7th Mr. Allan Brown, the musical director of the City Temple, gave an organ recital at one of the principal Congregational churches in Cardiff.

NEW ENGLISH WORK.

Composer as Conductor at Bournemouth.

The first performance, at Bournemouth, of Mr. Alexander Brent-Smith's Rhapsody, "The South Downs," conducted by the composer, has been the chief musical event of the town during the past fortnight. Our representative writes that "the three short movements have an appropriately breezy atmosphere and are cleverly scored, the exciting Finale, which partly depicts the legend of the Devil's Dyke, being specially successful. The work was warmly received."

Another concert of particular interest was that of March 9th, when Mr. Dan Godfrey presented a programme which, with the exception of the Concerto, was entirely made up of less familiar Wagner selections. Our correspondent writes of the exquisite rendering of the "Forest Murmurs" and of the Prelude to "Parsifal," and in commenting on the solo item, *i.e.*, Ernest Schelling's Fantastic Suite for piano and orchestra, with Mr. Gordon Bryan as soloist, says:—"The technical difficulties of this comparatively little-known work offered no obstacles to a brilliantly effective rendering. Although somewhat lacking in the dignity of the classic form, the interest is well sustained throughout, and the orchestration affords many attractive features, considerably enhanced on this occasion by the marked sympathy between soloist and conductor."

BACH AND BAX.

Harriet Cohen's Interpretations.

Bach and Bax will both feature largely on Miss Harriet Cohen's programme for her recital on March 29th. Her choice from the former is the Brandenburg Concerto for piano, flute, violin, in which she will also be assisted by Mr. Eugene Goossens and a small chamber orchestra. Bax will be represented by the revised edition of his first pianoforte sonata, which Miss Cohen is playing in public for the first time.

"MUSIC FRIGHTFULNESS"?

Kapp's Drawings.

We must draw our readers' attention to Dr. Borland's letter in the symposium on page 350. We need scarcely say that it astonished us. Mr. Kapp, to whom we have shown the letter, is unwilling to defend himself, and we are wondering whether any of Dr. Borland's fellow-sufferers would wish to do it for him. In any case we should be very happy to receive our readers' views on the subject.

OLD MUSIC.

Dolmetsch Programmes.

Lovers of old music will have special opportunities for gratifying their taste at the next two Dolmetsch concerts. These are to be given at the Hall of the Art Workers' Guild on Saturday afternoons, March 18th and April 1st, at 5 o'clock. As at their previous concert, a harpsichord, clavichord, and recorders, all made by Mr. Arnold Dolmetsch himself, will be used, as well as a chest of six viols, a lute, and cithern of ancient origin. This Saturday's programme includes Handel's Passacaglia for the harpsichord, Bach's Second Sonata in A for violin and harpsichord, Marais' Chaconne for viola da gamba, and Suites by Christopher Simpson, Greaves, Jenkins, and other seventeenth-century composers.

BANTOCK TOUR.

Performance of New Work.

Granville Bantock has been on a tour through Wales, where, with the assistance of Miss Vera Horton and Mr. Frank Mullings, he has presented his "Songs of Sappho," "Chinese Songs," "Dramatic Lyrics," and "Ferishtah's Fancies." We hear also that he has just completed a new setting of the "Song of Songs," which is to have its first performance at the Gloucester Festival in September.

CORTOT'S NEXT VISIT.

American Tour Postponed.

Cortot admirers will be particularly glad to hear that the great pianist is postponing his departure for America until November 1st, in order to accept an engagement to play at the Leeds Festival in October. The Emperor Concerto will be included in his programme, and we hear, on good authority, that he will receive the largest fee ever paid to an instrumentalist in this country. Wales will have special opportunities of hearing the famous French musician, as he is visiting a number of Welsh towns for the first time, including Cardiff.

ADRIAN BOULT AT OXFORD.

ORCHESTRAL CONCERTS.

WE are coming to the end of what has been, musically, a somewhat uneventful term. The most interesting public concert has been that given by the British Symphony Orchestra under the direction of Dr. Adrian Boult (the fine conductor whom Oxford is proud to claim as, in a special sense, her own product), with a programme of Mendelssohn's "Hebrides" Overture, Elgar's E flat Symphony, Balakirev's "Thamar," and Butterworth's "A Shropshire Lad"—the last three heard here for the first time. All the performances were very polished and sensitive, and Dr. Boult brought fresh beauties out of the always fresh "Hebrides"; but the greatest impression was produced by Butterworth's extraordinarily imaginative work, perhaps the masterpiece of a composer whose early death in the war was peculiarly felt in Oxford, where he had special ties. The other orchestral concert was one of the local society, under Mr. Maurice Besly: the "Egmont" Overture, the Mozart G minor (with Strauss' unaccountable repetition of the Trio as a conclusion to the Minuet), Brahms' B flat Piano Concerto (the solo part ably, but rather drily, played by Mr. Claud Biggs), and an odd orchestral transcription by Mr. Besly of a Bach Organ Trio, with an end which elongated Bach's sober cadence into Brobdingnagian proportions, to the accompaniment of a veritable cataclysm of percussion. Other events have been a piano recital by M. Moiseiwitsch, who has not yet fulfilled the expectations of the admirers of his playing here a dozen or so years ago, and a Beethoven-Schubert-Ravel concert by the "English" String Quartet. Their finely musicianly leader, Miss Marjorie Hayward, was at the top of her form in the beautiful slow movement of the Ravel, played with a very remarkable blend of breadth and delicacy at one and the same time.

ERNEST WALKER.

VIENNESE BURGTHEATER TO TOUR.

New Society in Vienna.

The end of the month will see the departure of the famous Vienna Burgtheater on their tour through Holland. This is the second foreign tour which they have undertaken, and we understand that about fifteen members of the company will take part. From Vienna also comes the news of the formation of a new "Society of Musical and Theatrical History." Richard Strauss, Gerhart Hauptmann, Max Reinhardt are all members, the aim of the society being to produce model performances of rarely heard musical and theatrical masterpieces. It is hoped by this means to form a permanent museum of musical and theatrical art.

ORGAN MUSIC.

Schweitzer at the Abbey—Organists who Lose Themselves and their Hearers—New Music Reviewed.

By HARVEY GRACE.

DR. ALBERT SCHWEITZER'S programme at Westminster Abbey on March 7th was drawn from the shorter works of Bach—the "Little" E minor Prelude and Fugue, the Canzona, the C minor Fugue with which Elgar has lately made us sit up, the Adagio from the C major Toccata, and a batch of short and quiet chorale preludes. Intimate music, almost all of it—far too intimate for a recital in a building so large that many of the hearers were of necessity a long way off. I am afraid that most of those who, like myself, were well down toward the west door must have been alternately puzzled and bored unless they happened to be familiar with the music and so able to imagine the details they couldn't hear. I had with me an excellent musician who knew only one of the items—the C minor Fugue, which he had heard in the Elgar version. As the doctor played it at about half the pace generally adopted, my companion found it dull. (So did I.) The chorale preludes could not be expected to make much of an impression on one to whom they were entirely new; but had the registration been better calculated, and rubato a little less in evidence, my friend would have been less completely beaten than he confessed himself to be. I mention this because it is one more proof that we organists, as a rule, fail to realise how difficult it is for the uninitiated to follow organ music. We dream and brood away in our organ lofts, losing ourselves in beautiful reflective and intimate music; unfortunately, we too often lose our hearers as well, by reason of over-subtle registration and vague rhythm. No doubt the preludes on "Ich ruf zu dir" and "Jesu meine zuversicht" were a pure joy to Schweitzer and those round about him. But how could we share the joy when the beautiful undulating left-hand part of the former and the harmony of the latter were audible only in faint snatches? It is a pity we have no opportunity of hearing this great Bach scholar in a smaller building, where the details of such delicately expressive playing would not be wasted. As at the other recitals given by Schweitzer in England (Oxford, Cambridge, and Birmingham), collections were taken on behalf of his work as a medical missionary in Africa. It is good to have had a visit from this remarkable and many-sided man. Bachites will look forward to his return, when perhaps it might be possible to arrange for some recitals in representative London parish churches.

Some overdue reviews of organ music must be done very briefly. Herbert Howells's "Three Psalm Preludes" (in separate numbers) are none the worse for being simpler to play and register than his Rhapsodies. The Preludes go near to breaking new ground by being based on brief passages from the Psalms, doing in a shorter and simpler way what Reubke did in his tremendous Sonata. But, like practically all good programme music, they depend little or nothing on their poetic bases for their effect. Mr. Howells's organ music is particularly welcome, because he shows that it is possible to write well and effectively for the instrument without sticking to the conventional organ idiom. The Preludes have more real melody than stacks of pretty-pretty organ pieces; they are full of harmonic interest, and in Nos. 2 and 3 there are fine climaxes.

An excellent example of the modern use of an old form is James E. Wallace's Chorale Fantasia on the well-known tune "Heinlein," generally associated with the Lent hymn "Forty Days and Forty Nights." Mr. Wallace evidently knows his Karg-Elert, but he is no slavish imitator of his model. There is a good deal of storm and stress and climax, the effect owing a little too much to external devices rather than to emotional driving power, and the composer is perhaps over-fond of enharmonic change as a means of modulations. But, from a popular point of view, these things are virtues rather than blemishes. This is the only work of Mr. Wallace's that has so far come my way, and it is so very much alive that I hope it won't be the last. Albert Sowerbutt's Caprice shows the influence of modern French composers in its effective use of three uncoupled and contrasted manuals. A well-written and attractive recital piece, this. There is always a call for quiet, short, and fairly easy pieces suitable for preludial purposes. George J. Bennett's Three Preludes and Alec Rowley's Andante Religioso are good specimens of the type. Some are to be found, too, in a volume of Twenty Short and Easy Pieces by various composers—W. H. Bell, Cui, Elgar, West, Wesley, Smart, Rheinberger, etc. All the above-named works are published by Novello. From Chester's comes some admirable organ music of a more definitely ecclesiastical character. Paul de Maleingreau's "Opus Sacrum" is a set of seven moderately difficult pieces based on plainsong themes. They give us an intriguing blend of modal and modern

harmony, and, with all their scholarly qualities, have much of the effect of a good improvisation. The themes are drawn from Christmas antiphons, etc., so the work will be most appreciated in places where the ancient liturgical music is in use, though its quality ought to make it welcome in any church. From the same publisher comes a set of One Hundred Short Pieces for Organ or Harmonium by Eugene Gigout, in three books. Gigout is a past master in the art of saying something worth saying in a few bars. He has the modes at his fingers' ends, too, and uses them, not as archaic survivals, but as a natural means of expression. The pieces are about equally divided between the modes and modern tonality. They are longer, on the whole, than Gigout's former works of this kind. (This is his fourth hundred!) An optional pedal part is sometimes indicated, and one may easily be added in almost all other cases. Good manual technique is called for at times, though the bulk of the music is easy for all who can play steady polyphony legato. But no church organist need be above playing these admirable pieces, either before or after a service, and, above all, when there is a little gap to be filled up and no improvising skill wherewith to fill it in an edifying way.

Some fine church music is to be heard at St. Mary's, Primrose Hill, on March 25th, at 3, directed by Mr. Geoffrey Shaw. The programme includes plainsong, and works by Tallis, Gibbons, Boyce, Bach, and Holst.

UNIVERSITY SCHOLARSHIP

Oxford Election

An election to a Musical Exhibition for St. Edmund Hall, Oxford, is to take place on Tuesday, July 4th of this year. The exhibition, which is of the annual value of £40 a year, is open to persons who are not members of the University and to such members as have not been in the college for a year. Candidates must not be more than twenty-five years old on June 30th, and must furnish evidence of the need of financial assistance in order to maintain themselves at the University. Amongst other duties, the successful candidate will be required to conduct choral practices and to play the organ at musical services in the hall chapel during term, and to assist the activities of the Hall Musical Society. Reading for a University Degree in Arts or Music and residence in hall during his course are also essentials. We understand that intending candidates should notify the Principal of their wish not later than June 24th, and that they should enclose a certificate of birth and two testimonials of character covering the three preceding years, together with a statement of financial circumstances signed by *a parent or other responsible person.*

STATE MUSIC IN AUSTRALIA.

HEAVY EXPENDITURE.

SYDNEY, *December 17th*, 1921.

THE long-overdue "Estimates of the Expenditure of the Government of New South Wales for the year 1921-22" have now been tabled in the House. As regards the expenditure on the N.S.W. Conservatorium of Music and State Orchestra during the twelve months ending June 30th last, these show that the £12,899 voted was actually exceeded by a trifle of £8,469—the total amount disbursed being £21,368. The expenditure in connection with the guarantee to the Conservatorium of Music Orchestra is set down at £9,477, and, as no mention is made of any receipts from the operations of the Orchestra, this sum is probably the total loss resulting from its extended tours after all expenses have been paid. The receipts from "Commissions on students' fees, hire of hall, etc.," during the same period are certified as "approximately £6,500"—thus showing a total loss for the year on the State Conservatorium of £6,399, and on the Conservatorium and State Orchestra combined, of £14,868. Allowing for an additional £250 per annum granted to the Director by the late Labour Government, the increased cost of upkeep and the deletion of the item of £9,477 in connection with the State Orchestra, the estimates for the current year practically stand at the same figure as those for 1920-21. With a view to reducing expenditure, the Government, on August 30th last, determined its agreements with the members of the Orchestra respectively, and left the matter in the hands of a few enthusiasts who issued a prospectus appealing to the public for £30,000 in 10,000 shares of £3 each to cover a possible loss of £10,000 per annum for three years—3,000 of which were to be taken up in Victoria and 7,000 in New South Wales and other States—in the hope that if they were able to offer the Government a private guarantee of £10,000 per annum against possible loss, the Government might be induced to carry on the Orchestra for that period and possibly supplement the amount thus privately guaranteed. So far as can be ascertained, the bulk of the Victorian shares have been taken up, but those of New South Wales have not been fully subscribed. In the interim, the Orchestra appears to be "marking time" and "waiting for something to turn up." In the present circumstances it is highly improbable that any Government would again accept any responsibility in a "wild cat" scheme originally authorised under an impression that its operations would result in profits which could be used as a set-off against the heavy annual loss on those of the State Conservatorium.

The Cecilian Choral Society (which is made up of employés of J. S. Fry and Sons, Ltd.) announce that the second concert of the season will be given in the Colston Hall, Bristol, on Saturday evening, April 8th, and that they intend performing Mendelssohn's "St. Paul." The soloists will be Miss Doreen Kendall, Miss Lilian Oates, Mr. Seymour Dossor, and Mr. Edward Dykes, while Mr. Charles T. Read will conduct.

MUSIC AND THE FILMS.

MUSIC, COLOUR, AND HUMAN EMOTIONS.

ACHIEVING AN ARTISTIC TRIUMVIRATE.

By FELIX ORMAN.

THE relation of musical sound to human impulses and emotions expressed in dramatic action has been a subject of great interest and frequent experiment to creative musicians for centuries. Likewise, the relation of colour to musical tones and to the moods and emotions of people has formed a basis of artistic effort and analysis from time immemorial.

Ancient authorities inform us that music has been a resource of the drama from the earliest times. Musical instruments that interpreted dramatic action were a component part of the ancient Greek tragedies. Music denoting spiritual exaltation did much for the establishment of the early Christian church; then followed the mediæval miracle plays, which, with musical settings, exerted so strong a hold on the imaginations of the peoples of the Middle Ages. Next came the madrigals, with all their simple beauty.

Dramas were first actually set to music at the beginning of the 17th century. Twenty years before, Italian musicians had been working to achieve lyric expression in dramas. Towards the end of the 16th century, a number of musicians of Florence, gathered with the object of trying experiments in emotional musical expression by the use of instruments and solo voices. They sought to achieve musical declamation. The first record of a public production of a music drama is that of Jacopo Peri's " Euridice " in 1600, though, of course, the real history of opera begins with Monteverde's " Orfeo," produced in 1602.

Drama, Music, and Colour Interwoven.

While musicians through the centuries were endeavouring to link music with dramatic expression, painters were attempting to identify colour with human emotions. Ancient masters of the brush gathered to discuss the relation of moods, actions, and colours. Before the Middle Ages, colour had been demonstrated as an emphatic dramatic force. The canvases of Leonardo da Vinci, Rubens, Rembrandt, Velasquez, and many other great painters illustrate the dramatic realism in colour. Modern painters, even the ordinary poster artists of to-day, have vividly brought out the dramatic and psychological values of colour. So it has come about that colour, music, and drama have been brought close together in many types of artistic expression, but artists and musicians, as well as psychologists, are still busy with research that will prove the extent to which colour, music, and human emotions are inter-related.

It has been said that the influence of the sense of sight upon the brain is many times stronger than that of the sense of hearing, which may account, along with other influences, for the universal popularity of the motion picture. The film satisfies this powerful sense of sight, and, more than any other medium of expression, arouses and stimulates the imagination. Given a musical accompaniment that effectively interprets the action, the screen exerts an influence unequalled in the world of entertainment. But the artistic triumvirate has been incomplete, because until quite recently film plays could not be given in natural colours.

Colour Interpreting Dramatic Action.

When Mr. J. Stuart Blackton's natural colour film, " The Glorious Adventure," was offered at the Royal Opera House, Covent Garden, in January, a real artistic triumvirate may be said to have been achieved. And it was the first one that could have universal application. This was the first screen play to be photographed in natural colours, and the producer, himself a painter, used colour for dramatic emphasis and general dramatic expression, as well as for pictorial purposes. In the musical score the first effort was made to suit musical tones to both colour and dramatic action, though in some cases this has been claimed for ballets and operas. Certainly, this was the first case where this union of the arts was accomplished in a way that could be extended to a universal audience.

This is not intended to mean that this first natural colour screen play achieved perfection, though its artistic success for a first effort is beyond question, and many beautiful colour effects were attained, and the most caustic critics found much to admire in it. Nor is this statement intended to suggest that the musical score accompanying " The Glorious Adventure " was all that might have been wished for. Opening on very short notice, those responsible for it were seriously handicapped, and the orchestration suffered in consequence. The orchestra had been insufficiently rehearsed when the film was shown.

Mood Painting in Music.

But an ambitious effort was made to accompany the film with music that was of the period of the story and actually painted the moods of the characters, as well as suggested the dramatic action. Melodies of the 17th century were woven together and with clever improvisations created effects that were haunting, without exhausting the hearers.

The cinema-going public has been led to believe that loud music expresses a dramatic climax, and that the more noisy a film accompaniment is, the better is it for film purposes. Often similar ideas are expressed in film production and in film acting. The restraint and the subtleties that are so marked in " The Glorious Adventure " have been criticised in some quarters along with the music. Lady

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Diana Manners and other artists have been described by several commentators as being unemotional, because they were subtle, restrained, and dramatically correct in their interpretations, rather than given to indulging in the excesses of ordinary "movie" acting. Dramatic action by some was believed to suffer for want of "punch," because Mr. Blackton is a producer who primarily expresses dramatic truths and essentials, rather than yielding to the popular idea that stunts, rapid climaxes, and much excitement constitute drama. The music did not provide booms and crashes, so it must be mediocre.

Associate or Accessory.

However, in the present writing I am more concerned with a consideration of the music in its relation to the other elements, colour and drama. I was greatly interested in an article in a recent issue of the *Musical News and Herald,* written by the Editor, and entitled, "Music and the Films —Associate or Accessory?" I gathered from reading this, that the able writer felt that a musical accompaniment to a film should be unobtrusive and not force itself upon the consciousness of the audience. As one who has left a cinema many times with tired nerves after hearing a booming orchestral accompaniment to a film, I could fully appreciate this point of view.

"If the music attracts special attention to itself?" read this article, "the probabilities are, either that it is inappropriate to its situation, or that its interest is disproportionate, with equally unsatisfactory effect."

This is quite true, but the usual adaptation insists upon making itself more prominent than the film itself, and seldom interprets anything. Reading further, the article in the *Musical News and Herald* relates, "The ideal accompaniment to a film is one that leaves you blissfully unconscious of it, because its excellence consisted in that it fitted the film like a glove. To fulfil that ideal it must not be an accessory but an integral portion of the whole. It must be good music, but its goodness must consist in the perfect, though unobtrusive, support it gives to the picture. . . . The imagination is being appealed to simultaneously through the two channels of the eye and the ear. The nature of the appeal may be noble or trivial, tragic or humorous, but whatever it is, it must be unanimous."

I am repeating these excellent ideas here because they are so true and so aptly expressed. It is to be hoped that the *Musical News and Herald* will continue this good work, and, while pleading for interpretative music in the cinema, will also realise the value of the addition of colour to the great scheme of film expression.

Part 1 of the "St. John Passion" will be sung at St. Michael's, Cornhill, on Friday, April 7th, at 1 o'clock, the whole work on Monday, April 10th, at 6, and part 2 on the following Wednesday at 1. Conductor, Dr. Harold Darke.

CINEMA NOTES.

FANFARES IN THE CINEMA.

Innovation for "Theodora."

An innovation in cinema music was the "Fanfare" specially composed by Mr. Felix White for the inaugural performance of "Theodora" at Covent Garden Opera House last Sunday evening. Special trumpeters in heraldic dress were placed in the upper boxes, and the effect of the "Fanfare," which was written entirely for brass instruments, was exceptionally fine. The orchestra was under the direction of Mr. Lawrence Rubinstein. The principal motive occurring throughout the music was taken from Lalo's Symphony in G minor; other works drawn upon for the musical accompaniment being Beethoven's third Symphony, Schubert's first, and the César Franck.

EARLY EXPERIMENTS.

Wagner on the Pictures.

Writing in *The Stage,* Mr. James Glover tells an interesting story of how enterprising cinema producers of twenty years ago were working to further the cause of good music in the cinema. "It is just twenty years ago since a scheme was set in motion to try a picture film of 'The Ride of the Valkyries,' with the music setting of Wagner, in a wood in Collington Lane, outside Bexhill. The scene of the action was the property of Mr. Daniel Mayer; the operator was Mr. R. W. Paul, one of the pioneers of moving pictures; and it was discussed from time to time by no less enthusiasts than Paderewski, Mlle. Janotha, and, if I remember rightly, once in a train journey by Mr. Walter Hyde. The orchestra, the one locally used by Earl de la Warr, was to be augmented, and as it generally comprised the principals from Covent Garden, that ensured a sufficiently reputable performance of the music. I mention these facts because it is now looked forward to as a novelty suggested by modern film production progress."

AMERICAN FILM MUSIC.

Interesting Score.

The music of the new American film drama, "The Four Horsemen," recently produced at the Capitol Theatre, New York, seems to mark a new stage in the development of music for the films. The principal themes are all original music, especially written by Mr. William Axt, and Mr. S. L. Rothafel, the musical director, considers the score to be one of the most interpretative and complicated he has ever arranged. Each of the widely contrasting scenes has been scored to music that, while being entirely descriptive, is a symphonic and correctly constructed composition. Outstanding themes have been given to the Four Horsemen—Conquest, War, Pestilence and Death—which, we understand, are entirely distinctive but can be played together.

Music by Film Producer.

For his film production of "Orphans of the Storm," shortly to be presented here at the New Scala Theatre, we hear that Mr. D. W. Griffiths has arranged and composed some of the music himself.

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16	Minot	BATTLE AGITATO.
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26	Minot	HURRY.
27	—	STORM FURIOSO.
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30	Minot	PIZZICATO MISTERIOSO.
31	Borch	GRUESOME MISTERIOSO.
32	Berge	DRAMATIC ANDANTE.
34	Kiefert	PASTORALE.
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36	Andino	DRAMATIC TENSION.
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38	Minot	DRAMATIC AGITATO.
39	Berge	DRAMATIC ANDANTE.
40	Borch	APPASSIONATA.
43	—	DRAMATIC AGITATO.
44	—	DRAMATIC TENSION.
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61	Borch	MISTERIOSO DRAMATIC.
62	—	ANDANTE DRAMATIC.
64	—	DRAMATIC TENSION.
65	Buse	BARCAROLE.
66	Smith	MISTERIOSO AGITATO.
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An Education Officer has described in the *Times* the course of further training in music which is being voluntarily attended by teachers in the Manchester elementary schools. Since the classes were begun three years ago about 2,500 teachers have attended.

The work is divided into three grades, each consisting of eight lecture-demonstrations. The first year course includes breathing, voice training, the teaching of staff notation, sight reading from the staff, ear training, musical dictation, rhythm, choice and teaching of songs, pronunciation, expression, and order and method of teaching. The second year course covers the same subjects in a more advanced stage with the addition at each lecture of a short performance of school songs by a trained singer, with remarks by the lecturer on their value and interpretation. The third year course carries the above subjects still further, with the addition of a set of lessons in music appreciation.

At every lecture during the first and second year classes of children from the elementary schools receive lessons from the lecturer, followed by discussion. These specimen lessons deal with voice training, reading from the staff, and other branches of vocal music. On leaving the lecture-room each teacher receives a printed epitome of the previous lecture, which provides a complete record of the proceedings available for reference in teaching. A great many of the principles advocated in the lectures have been put into practice in the schools, with the result that a considerable improvement in the singing of the scholars is observable.

The teaching of music appreciation is now established in 108 of the Manchester elementary schools, and the number of children already provided for in these schools is 10,000. Three special teachers are engaged in the work, each one being responsible for 36 schools. A lesson is given once in every three weeks, the full course lasting three years, and the children's ages being from 11 to 14. The number in a class varies from 80 to 120, and the lessons last 40 minutes. A quiet room of moderate size is often found better than the large hall; and a piano in good condition is, of course, essential. The teacher must be a first-rate pianist, and if a fairly good singer or violinist too, all the better. A broad musical training and experience is not enough; the appreciation teacher needs that and much more.

WOULD I CHOOSE MUSIC AS A CAREER FOR MY SON OR DAUGHTER?

SYMPOSIUM.—*Concluded.*

Dr. John E. Borland.

Not as long as they run the risk of becoming some day the subject of one of the ghastly *Musical News and Herald* caricatures by Kapp, without even controlling the copyright.

Dr. Henry Coward, Sheffield.

I would not choose music as a career for either a son or daughter, but if a child thinks of music and dreams of music, and works diligently at music as a pleasure, I would not prevent any child from following his or her bent.

Mr. T. Henderson, Mus.B. ("Northern Echo"), Darlington.

Not unless they had very exceptional musical ability.

Mr. Leigh Henry, London.

No; because, under any circumstances, I cannot imagine myself presuming to decide beforehand what vocations my children, as other human beings, might find congenial. But, did either my little son or daughter evince any real love of music, or any creative or executive talent of high order, I would encourage it with all my power, not so much from the point of view of the economic possibilities of music as a profession, as because I know that, once the love of music or any other art is in one, then, unsatisfied, it must end in spiritual death. For I believe art to be the most intimate spiritual expression of the artist's nature, even as its near relation, religion. But, unlike the latter, it is something bound up with inherent impulses which no logical conviction can alter. Therefore I would encourage the musical tendency in a child of mine, because I believe, from experience among the various branches of human work, that the best thing for individual and humanity is work in which the inherent impulses of the worker are absorbed and given creative and constructive opportunity.

Mr. Geoffrey Shaw, Mus.B., H.M.I. of Music.

Yes, if he or she had real talent. I am not sure that more second-rate singers and players are wanted, but I am convinced that the prospects for teachers, especially in schools, are very

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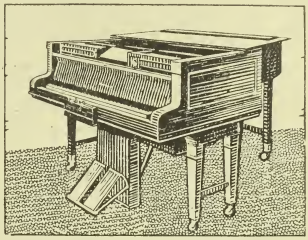

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4. To everything there is a season.
5. I returned, and saw.
6. Go thy way.
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good. But they will have to get the "new spirit," and undergo a scientific training. I believe, too, that teachers of music will be paid properly when, to put it brutally, they are worth it. And a vast number *are* worth it, and more and more receive recognition. *Golden Rule:* Never rely on composition for a living.

Dr. D. Vaughan Thomas, Swansea.

Emphatically, no. Until the musical profession becomes an established trade union like "medicine," or the present "devil take the hindmost" economic system under which we live has given way to something more sensible and humane, *I* should strongly advise "business." Of course if a child is an artist *and* a hero, I *might* say "yes."

Dr. Charles Vincent, London.

Unless a son or daughter shows unmistakable signs of exceptional talent, I should not encourage either to adopt music as a profession. By all means give them every assistance to acquire a grasp of the art, one of life's greatest pleasures, but under present conditions, as a means of livelihood, the prospect is unsatisfactory.

Dr. J. Warriner, London.

Most emphatically, No. Success in a musical career (*unless on a very small scale*) depends on many other factors than mere musical ability. A good general education, a good constitution, a good moral, emotional, imaginative, and spiritual temperament, patience, will-power, and a backing of sufficient capital are all necessary, and not very common. Even then the probable ultimate reward will be a fraction of that accruing from similar qualifications in other callings. More and more the attainments of the amateur musician are rising, and the professional student (*unless his aims are very modest*) can only hope for success with the best of training, the best of assiduous endeavour, and the best of luck!

Dr. Robert T. White, London.

Not on any account, unless he or she possesses a missionary spirit; humble, but enthusiastic; imaginative, but practical. A flabby personality, unlikely to be successful in any other walk of life, will come to grief in the musical profession. Mere dreamers should be "warned off," also anyone whose sole ambition is to become a "famous performer." Those who have the disease known as an "artistic temperament," and want to rely on that for success, should enter some other sphere of activity, for a time, at any rate.

Dr. W. G. Whittaker, Newcastle-on-Tyne.

Music is one of the most hard-worked and most poorly paid professions. If a boy or girl has an inclination for any other life-occupation, it should certainly be chosen in preference to music. The musical profession is slavery to anyone whose heart is not in his work. But there are people to whom music means everything, and who find the greatest happiness when dealing with it. In such cases, if there is special talent as well (without special talent it is hopeless), it would be a cruelty to keep them out of the musical profession.

Prof. Donald Francis Tovey, Edinburgh.

Not unless he or she (*a*) emphatically chose it first; (*b*) showed extraordinary talent for it; (*c*) had every chance of developing other talents and choosing other professions; (*d*) had always been as familiar with decent music as with other decencies of life. (This is by no means a matter of course, in a tired musician's home, as yet.)

Much depends on early environment, especially in the cultured classes. In this country the main credit for raising our musical standards has been due to university amateurs; that is to say, people of a general culture which would have earlier deserved to be called wide if it had discovered the art of music before the age of nineteen. Nobly as such pioneers have atoned for their belated development, one result of it is that the musical part of this nation is only now beginning to awaken to a sense of accurate technique either in playing or in composition. The awakening is yawning and convulsive; the cultured classes discover various haphazard or methodic technical facts, with an air of discovering America, and the skilled musical artisan continues to despise the doctor of music, who, in his turn, has an uneasy dislike of all that shows mastery. The situation is not to be tided over by breezy *bonhomie* but by early work. The mental quality of scholastic harmony and counterpoint belongs to the ages of 13-16. It is *necessary*, and should be got over *then;* not regarded as profound. The present lack of sense of mastery throughout the musical professions is largely a result of the university tradition that you can take to music at 19 as if it were law. A profession with no standards is a hard fight for the competent.

HOW TO SING FOLK-SONGS.

MRS. HERBERT LEWIS has been lecturing at Jesus College, Oxford, on folk lore and song. The folk-song she described as the wild-flower of song, utterly unlike the garden variety, the song of art, which so often tended to become anything but art. To become a good singer of folk-songs, she said, two fundamental rules must be observed: the singer must sing the words and keep time. Folk-songs were natural songs, and required a natural singer. One of the most amusing skits of

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MISCELLANEOUS

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the lecture was a parody of the conventional singer interpreting folk-song with the worst mannerisms of the prima donna. The oldest songs, went on the lecturer, were those sung to keep children quiet. Besides those lullabies we had work-songs (*e.g.*, counting the goats); these were found in Scotland as well as in Wales, and might have derived their origin from fertility charms. Welsh love-songs were some of the most beautiful in any language, and were usually composed by men. There were more songs by love-sick men than by love-sick women. Some of the old songs were bound up with old religious rites, traces of which were found in many countries. Thus we had the game of "killing the wren" in England and in the Isle of Man as well as in Wales, and the fact that only men were allowed in it suggested it originated in some kind of religious ceremony. It used to be held on St. Stephen's Day. There were also May Day celebrations, and Easter egg superstitions were found in all countries. Unfortunately, many of the old games were stamped out of Wales by the Methodist revival. Some hitherto unpublished examples of folk-song were among those sung unaccompanied by the lecturer.

H. N.

MINIATURES.

JANET BRUCE was the gleam of light in a tenement in Burnside Street, Glasgow. Mr. H. S. Roberton was reminded of her when he visited the People's Palace Festival in East London. The Mile End Road recalled the smell of Burnside Street. Janet and the East End children transcended circumstances. "The most prosperous children in the land could not sing better than those children sang. The dews of heaven fall on rich and poor alike, and it's our job on earth to see that the dews get a fair chance to do their work. The bringing of the bright light of music into those children's lives was likely to teach them not merely to sing well but to live well; might, indeed, make them realise that the world of beauty was not a far-off enchanted place, but a place they could create for themselves; in short, that the Kingdom of God was verily within them."

IMAGINE a footballer who knew nothing of "Cup-teams," says the *M.A.M. Magazine,* or a sporting man who did not know the name of the Derby winner, and who had never been to a race since he took part in a sack-race at a Sunday-school treat when a boy! Yet there are hundreds of music-students who have *never heard* Beethoven's "Fifth Symphony," Schubert's "Unfinished Symphony," Grieg's "Pianoforte Concerto"—to name three of the most popular orchestral works, and leaving for the moment the great operas, oratorios, and solo works. "Why go to such concerts? That they may gain a new pleasure that will bring them into touch with the great and beautiful in music and in life." These remarks followed an enquiry why it is so difficult to gather together a decent-sized audience for a recital or concert of really good music, although thousands of students each year leave the various schools of music. Opportunities abound in the East London districts, and are referred to in the article. The Metropolitan Academy of Music provides its 5,592 students with some of these opportunities.

THE NATIONAL Eisteddfod on August Bank Holiday at Ammanford will have a children's choir of 700 voices, under the conductorship of Mr. A. Moses, of Gwawncaegurwen. At present 2,000 children in the eighteen schools of the valley are rehearsing the music as part of their school work, and from these the choir will be selected. A combined orchestra from Ammanford and Brynamman will accompany this choir, and also contribute to a miscellaneous programme on the following Friday. Mr. Gwilym R. Jones is the conductor of this local orchestra. A feature of this last concert will be a band of eight harps. Some other features of this Eisteddfod have been given already in these pages.

J. G.

COMPETITION WORLD.

GREENOCK has had its fourth festival, the first dating from 1914, the second 1920. Now it represents Renfrewshire and the largest county festival in Scotland. The adjudicators were Messrs. Ernest Newman, David Stephen, Robert McLeod, A. M. Henderson, and W. S. Beveridge. It occupied a week. Pianoforte and elocution had well-supported classes, and the solo vocalists listened to some valuable criticism upon their efforts. The mixed voice choirs continue to improve. Action songs interested the public greatly, and the evening audiences were large and enthusiastic.

KIRKDALE Eisteddfod drew some 440 competitors from North Liverpool districts. Mr. Clifford Marshall gave the awards, which were almost wholly on solo performances.

MIDLAND Adult School Union announce a competition festival to be held at the Friends' Institute, Birmingham, on April 1st, for members of their schools: choral, vocal, and instrumental. The hon. sec. is Mr. C. J. Beekes, 3, New Street, Birmingham.

PETERBOROUGH is selected as the place to hold the junior festival of the Co-operative Choral Festival (Midland section); the date is April 8th, and the secretary is Mr. C. Marshall, 5, Gladstone Street, Long Eaton.

UTTOXETER will start the Dove and Churnet Valleys festival on March 28th, and Ashbourne will be the location on the following day. The Rev. E. A. Shrubbs (Sudbury Rectory, Derby) continues the hon. secretaryship.

LYTHAM festival dates are June 15th to 17th. Open classes are the strong feature. Mr. T. H. Pilling, Lytham Festival Office, is the address of the hon. sec.

AT HANLEY an Eisteddfod has been held in the Victoria Hall, which was not so well attended as usual, but the entries in the eight classes were well contested. The male voice choir competition resulted in the first prize being won with 96 marks by the Hanley Central Choir. Mr. F. Royle, Mus. Bac., adjudicated.

J. G.

MISCELLANEOUS—continued.

Various.—*Continued.*

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Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

CONTRALTO SONGS.

The names of a few solos, suitable for contralto who has only recently taken up singing. She has just learnt Brahms' "Blacksmith" and "Swallow." I should like songs that will provide useful study and, at the same time, be suitable for singing to friends.—ST. BARNABAS.

"The Fairies Have Never a Penny to Spend" in key C (A Herbert Brewer; "My Prayer," key C or D (W. H. Squire); "Through the Sunny Garden," low voice (Roger Quilter); "Hush'd is my Lute," key G minor (Montague F. Phillips). Doubtless you know the Scottish and English airs which are usually sung by contraltos.

CATHEDRAL ALTO.

Can you give me some idea of alto solos which will help me to attain the standard required to pass tests set for applicants to Cathedral Choirs?—AMBITIOUS.

Excellent practice may be had in the anthems by Greene which have solos written for counter-tenor but now sung by altos; the florid phrases test the voice where they cross the "break." Examples are: "Acquaint Thyself with God." For smooth alto singing in the earlier stages of practice, take Elvey's "Unto Thee Have I Cried" and Walmisley's "Hear, O Thou Shepherd." Old ballads which require soft, fluty tone, may also be sung, such as "Annie Laurie" and "Tom Bowling."

THE STORY. THE PUBLISHER.

(1) *Can you tell me whether the theme used by Tchaikovsky in his Trio, Op. 50 (theme with variations, "To the memory of a great artist") is his own composition? If not, I should like to know any item of interest concerning the work.* (2) *Also, has Beethoven's Minuet in G (No. 2) any historical interest? It seems to be a great favourite, particularly with violinists.* (3) *Can you give me the names of publishers of a complete edition of Mozart's Piano and Violin Sonatas, a complete edition of Beethoven's Trios (piano, violin, and 'cello), and Beethoven's Opus 59 (string quartets)?*—MINUET.

(1) No; the theme on which the variations are written is a Russian folk-tune. The "great artist" is Tchaikovsky's friend Nicolaus Rubinstein, brother of the great pianist, Anton Rubinstein. Although this trio is beautiful and interesting, it is not a good example of piano trios. Tchaikovsky himself was not satisfied with it, feeling that it was too orchestral in style and that he had not quite learnt the art of writing true chamber music. (2) This minuet is a favourite with violinists for its simple beauty and charm rather than for any particular historical interest. (3) They are all published in the Augener and Peters editions.

ACCOMPANYING "ELIJAH."

Will you please advise me as to the best edition of "Elijah" to use in accompanying that oratorio on the organ, and which will assist me in giving the necessary orchestral colouring?—GEDACT.

There is no equivalent to W. T. Best's edition of the "Messiah." A special part is written to accompany choir and orchestra, but this is not what you want. Much may be learnt from C. W. Pearce's "The Organist's Directory" (Winthrop Rogers), which has a chapter on the organ accompaniment of oratorios, etc., and gives examples from this work as a guide. In the *Musical Herald* for May, 1908, Percy E. Fletcher analysed each number in this oratorio in relation to orchestral colouring and organ accompaniment.

CHURCH SERVICES. CHORISTERS' RECITAL.

Will you kindly give me, if possible, the names of (1) *a few good Te Deums and Evening Services of about the character and difficulty of Walmisley (D minor), Noble (B minor), Stanford in B flat? I want to wean my choir from the Stainer in A type of service, but they cannot manage anything very difficult.* (2) *A few one or two-part pieces suitable for singing by all my choir boys at short musical recitals which I give after evening service.*—ST. BARNABAS.

(1) Walford Davies' Te Deum in G; Martin Shaw's Te Deum in E flat, or the same composer's Simple Te Deum, with Benedictus, in D. For a simple evening service get Arthur Somervell's in D, or Walford Davies' from Merbecke, or, as a change, take Geoffrey Shaw's Magnificat and Nunc Dimittis, with alternate verses in *faux bourdon*. These are published by Curwen's. (2) A number of oratorio solos and other selections from Novello's Chorister Series may be used for the singing in unison. For part-singing the following, from Curwen's list, are suitable for boys' singing after the service:—Spohr's "Children Pray this Love to Cherish," Mendelssohn's "In His Hand are all the Corners of the Earth," and "Lift Thine Eyes," Handel's "O Lovely Peace" and "Come, Ever Smiling Liberty," Sterndale Bennett's "Remember Now Thy Creator," and Bunnett's "Hear Me when I Call."

ANSWERS IN BRIEF.

STUDENT (Flint.).—(1) Chas. Macpherson's "Short History of Harmony" is published by Kegan Paul & Co.: F. C. Baker's "How we Hear," by Winthrop Rogers. (2) You give examples of different beat notes which may mean the same thing, but the question of pace often determines the choice of the notation of time. (3) A couple of pages are devoted to musical caligraphy in Dunstan's Cyclopædic Dictionary, and these will show you more clearly how to write musical notation than we can give in a brief answer.

CHANSON.—The name of the book by Plunket Greene which you are seeking is "Interpretation in Song," and the publishers are Macmillan & Co.

P. O.—Apply to one of the concert agents whose addresses are given on our front page weekly. They may know of a concert party who wants an accompanist.

BETTY.—Novello's publish an analysis of Bach's "48" by Iliffe, and the First Part, price 1s. 6d., contains the information you want.

COMPOSER.—You should join the Society of Authors and Composers, and, if the publishers do not pay you your royalties, get the secretary in due time to take up your case.

COUNTRYSIDE.—You should have sent a copy of the song. Your view is reasonable. It is a small point and should not be stressed.

Musical News and Herald

Edited by Edwin Evans

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The Sinews.

By THE EDITOR.

AN interesting letter which appeared in *The Observer* over the signature of Mr. Francis Clarke, commenting upon an article by Mr. Percy Scholes in the previous issue, contains much more food for thought than appears in its actual text. The general subject is "What the People want in Music." The occasion was the financial failure of certain missionary efforts to carry the best music into regions the bulk of whose inhabitants take no pains to disguise their preference for "beastly tunes." Mr. Scholes called as a witness Mr. Chesterton, who, in a well-known passage, has pointed out that "the public likes a certain kind of literature, and likes that kind of literature even when it is bad, better than another kind of literature even when it is good." This is a concise way of saying that "the people" is not prejudiced in favour of bad art or against good art, but merely has a predilection for certain types of art in which it is often very badly served, but would, if given the opportunity, most probably prefer good to bad. That has always been my contention, and apparently it is that of Mr. Francis Clarke. He does not make quite clear what musical benefits he proposed to lavish upon Battersea, but from certain passages in his letter I gather that he also shares my affection for the great masters of light music. I have no doubt that we should agree upon Offenbach, Lecocq, Délibes, the Strauss family, Sullivan, and some others. I surmise that Mr. Clarke would regard a concert of such music, to which the people came, as doing better service to art than a concert of serious music from which the people stayed away. That also is a point upon which we may agree without in any way sacrificing the ideal, which is a concert of the finest music to which the people would flock in their thousands. It is indeed difficult to disagree with Mr. Clarke.

But this concerns the literal interpretation of his letter. He raises, however, one point which is not only a point of debate, but a point of departure. He suggests tentatively "that we should not go about offering to do something for nothing, or to lose our money" (in which I presume he would include the giving or undervaluing of our services) "for the benefit of others." He even goes further, predicting that when "somebody undertakes the musical improvement of England with a rockfast determination to make as much money out of it as possible, and enough knowledge to achieve that admirable object, the people will perhaps begin to believe in music as such more than they are able to believe in it at present, and we shall then make some real progress." This sounds like an abandonment of all idealism, but that is not the sense in which Mr. Clarke intends it. It is his way of drawing attention to that trait in human nature which causes people to undervalue that which they can obtain below cost price. It is his way of saying that music has made the mistake of offering its treasures gratuitously, sometimes even paying for the privilege of thus offering them. And it is an argument not to be dismissed lightly. But,

MARIONETTES AT THE HAGUE
By Scott Goddard. *See page 370*

FRANK MULLINGS
By Sydney Grew. *See page 370*
With Drawing by Kapp

IN LONDON
By Edwin Evans. *See page 372*

between the lines of this stimulating letter, Mr. Clarke has omitted to lay this circumstance at the door of democracy. Let us elaborate this.

The source of all music is the composer. He is the artist who offers his treasures to the world. At the present moment most of the prominent composers in the most civilised portions of Europe, are men who were at the outset possessed of private means, perhaps inconsiderable, but sufficient to safeguard their material needs. Few of them, however great the reputation they have acquired among musicians, could even now afford to live exclusively upon the proceeds of their work as composers. Many of them even incur expense in the production of their works. Everything leads us to suppose that in the future the conditions in this respect are more likely to become worse than better. Only a lunatic would recommend a penniless student to adopt, as his career, the writing of the noblest forms of music, whatever proofs he gave of inspiration and ability. In order to escape starvation he must either lower his ideals or adopt other forms of money-getting which will rob him of the leisure necessary for reflection and concentration, as a result of which his creative work will not be the best of which he is capable, and may even be inferior to that of less gifted men not labouring under these disadvantages. In short, at the rate we are going, even the giving of musical treasures to the world threatens to become a class privilege, beyond the reach of those who do not possess private means.

It was not always so. In feudal times Bernard de Ventadour rose from the bakery to become one of the most famous troubadours of his day. In the days of absolutism, a scullion in the house of Mlle. de Montpensier became Lully, the musical glory of the *grand siècle*. They had as collaborators an aristocracy which appreciated their work because they paid the bill. In these democratic days Bernard would have continued to bake bread, and Lully, with luck, might have become a chef. Neither of them could have afforded to doff his apron in order to offer his precious gifts to a world unwilling to pay for them. Most of the great masters of music began as poor men, and they sprang from the people. If the present conditions are maintained, that great body of the people which neither inherits nor accumulates worldly means will be unrepresented in the hierarchy of the masters of the future. Does anybody seriously suppose that in these circumstances we shall have the best music that the human race is capable of producing? Perhaps even to-day it is not the best that is being offered us. But that is another story. The conclusion that I wish to indicate is that, so far as music is concerned, democracy does not abolish class privilege. On the contrary, it creates it and fosters it. That is what I find between the lines of Mr. Clarke's letter.

What is true of composers applies to the whole art of music as practised to-day. It applies to teachers, to performers, and even to musical critics. I envy no man's goods, but I do envy some of my colleagues the leisure which they are able to command, and which I cannot, by reason of the quantity of work necessary to-day to ensure a livelihood. They can read books for which I can scarcely find the time. They can keep their minds fresh without difficulty. For me, it is a perpetual contest with the daily round of things that must be done. Fortunately for myself, I have a philosophy which offers compensations.

This invasion of class privilege into the world of music is a serious matter. It may even develop into a tyranny in the future. It is not difficult to perceive the growth of an oligarchy recruited, in the first place, from those who take credit to themselves for having been endowed with the means of acquiring expensive, not indispensable, forms of education, and who regard each other therefore as, intellectually speaking, the "right" people, entitled as such to assume a kind of hegemony or patronage in musical matters. The great music of the past very rarely sprang from this privileged class, and I can see no reason why history should divert its course in its favour, in spite of occasional exceptions to the rule. This oligarchy is even now engaged upon the self-satisfying procedure of separating the sheep from the goats. Perhaps already I am classed with the latter. I have the beard, and maybe the horns will soon grow.

COMMENTS OF THE WEEK.

College Opera.

A private dress rehearsal in the Parry Opera Theatre at the Royal College of Music is obviously excluded from detailed comment, but it is no infringement of privacy to offer congratulations on the concerted efforts which have resulted in this practical proof of progress. Most attempts of the kind have hitherto suffered from a certain air of unreality surrounding them. They resembled more the kind of performance that one associates with a school distribution of prizes than a workmanlike preparation for the stage. The new venture is not open to this objection. It has the true professional flavour. There is much to be said for the policy of placing a large share of responsibility for the stage presentation upon the students themselves. It develops confidence and resourcefulness. There is of course the danger that it also gives scope for the development of those mannerisms which are

usually described as amateurish, but which permeate sometimes even the vertiginous summits of the profession. But we suspect that behind the apparent liberty of initiative there is, exercised somewhere in the background, an enlightened and tactful censorship, none the less effective for being unobtrusive.

Cinema Views.

In response to our invitation articles are reaching us representing different points of view on the cinema question. Two of them appear in this issue. At the same time we have not failed to observe that the various journals devoted to the cinema are giving, in some cases more space, in others more constructive attention, to the subject of music in association with the film. There is ample proof of the growth of interest in this subject since we first approached it. Not only that, but we have reason to believe that practical developments are also being considered. There are obstacles to be surmounted, chief among which is the apathy of the majority of exhibitors. There is one, however, that, if it exists here at all, is much less formidable than in Paris. The collection of performing rights there has led to a kind of understanding among many musical directors to perform each other's music as much as possible, to their mutual advantage, and producers and reformers alike find themselves opposed at every turn. On the other hand, synchronisation has made greater strides in Paris than here. Whilst we are still discussing, the Gaumont Palace is actually employing a very serviceable method. With regard to our cinema page, it is perhaps necessary to say that we encourage outspokenness. The house organ of the Stoll Film Company took exception to some remarks of Arthur Bliss in a recent issue, which it regarded as an attack upon the cinema. We did not ourselves read it in that sense. We regarded the headline, "Those Damned Films," as, in reality, a parody of those die-hards who resent the coming of the film and deny it the possibility of an artistic future. Like most modern musicians, Bliss, on the contrary, is fully alive to such possibilities, and eager to see them develop. But that does not commit him to condoning the less attractive aspects of the cinema. It is these that hamper progress.

Another Phœnix.

This one is not operatic but journalistic. The little *Arts Gazette*, which was suspended in the course of last year, has come to life again under the same editorial direction, that of Messrs. J. T. Grein and L. Dunton Green, respectively dramatic and musical critics, with Mr. Frank Rutter as a third, to discourse upon art. Many people regretted its temporary eclipse. We trust that these and many more will welcome its reappearance. Besides the three writers named, there are contributions from G. Jean-Aubry and Ernest Cecil, and the subjects are well varied within the scope of those interests for which the gazette is intended.

"The Enchanted Cottage."

Pressure of engagements prevented us from commenting on "The Enchanted Cottage" at its first performance. It was a serious omission on our part, for the appearance of a distinguished name such as that of Sir Frederic Cowen upon a theatre programme is an event which demands attention. There has been a steady improvement in the quality of incidental music in recent years, but there is still enough indifferent music performed on this pretext to make it desirable that theatrical managers who give proof of their aspirations should receive the approbation that is their due. In this instance, not for the first time, the daily press certainly neglected to perform this part of its functions. It is scarcely necessary, after the event, to describe the music itself, especially as everybody is familiar with Sir Frederic's way of treating fairy-like episodes such as that which gives him his principal opportunity. For our part, the illusion of this scene passed us by. The supposed fairies were so very obviously stage-dancers that they held phantasy earth-bound. But that was not the fault of the music. There is a beautiful idea in this production, to which the dramatist has not succeeded in giving the most expressive form, and Sir Frederic could not have retrieved it even if he had not been content to write dance music for stage-dancers. It was out of his hands.

Kapp and the Captious.

Dr. Borland's reference to Mr. Kapp's cartoons, and our paragraph on the subject, have brought us a voluminous correspondence on both sides of the question. It is unnecessary to say which side has our sympathy, as, if we did not hold Mr. Kapp in high esteem as an artist, we should not have engaged him to do these drawings. We notice with a certain satisfaction, not entirely free from malice, that, in the matter of address, those in favour have the advantage, whether that word be held to signify their mode of address, the skill of their pleading, or the locality from which it emanates. Journalistically, if we err, it is in company with the distinguished editors of *The Observer* and *The Manchester Guardian*, who, we notice, also welcome Mr. Kapp's drawings. However, not wishful to presume overmuch upon our own taste in such matters, we have handed over the entire correspondence to Mr. P. G. Konody, the well-known art critic, who has promised to give us his views upon it next week.

THE MUNICH MARIONETTES AT THE HAGUE.

Successors to "Punch and Judy."

By SCOTT GODDARD.

"PUNCH and Judy" has been a certain "draw" for many generations of children. And though the cult of such an entertainment is weakening, there are still places where babies and their fortunate attendants can stand and watch the antics, so horribly lifelike, of Ketch and the stolid pose, so wonderfully doll-like, of the dog Toby. There is a side street in thronged Kensington where these things can, or could, be seen of a Saturday morn, and the onlookers, though few, were select, and, above all, constant.

Between the theatre set up at Pulcri in The Hague and this street-theatre in Kensington there were to be found few points of similiarity and many of difference. In both theatres the figures were worked with as few movements as possible, and, again, the voices seemed, magically, to issue from the very mouths of the marionettes. But with the Munich company the figures are worked from above, hung on fine, almost invisible, cords. And while in Kensington there is but one man to work the figures and to make the necessary noises, in the other case each figure has one man to work it and another to speak its part (two human beings for each puppet), thus ensuring great freedom of movement and differentiation of character. And what artists these people are! After one performance one has some idea, but no true realisation, of the amount of skill needed to make a play like the second part of "Faust" or an operette like Mozart's "Bastien et Bastienne" succeed as Herr Paul Braun does.

Seated near the middle of the large room at Pulcri, with the tiny stage, complete with folding doors, one had the illusion, as soon as the lights were lowered and the orchestra began Oscar Straus's overture to Schnitzler's "Der tapfere Cassian," that the scene was hardly less large than that of the ordinary stage, the characters no smaller. The eye quickly accustomed itself to whatever there may have been unusual in the relative sizes of players and audience, and so perfectly were the relative values of things and people upon the stage adjusted that the illusion was complete. The understanding, too, was helped by the way in which individual voices seemed to issue from the very mouths of the marionette characters. In visiting behind the scenes after the performance one was able to see much that aided one in comprehending the working of the theatre. The rows of figures, hanging inert from their nails on the back of the tiny stage, testified, through their very inertness, to the amount of skill required to make them live as they had just done in Adam's comic opera "Die Nürnberger Puppe." Here was no jigging about on a string or waving on a stick. The shades of feeling between hate and love, the highest ambition, the most burning passion, the lowest, most degraded animalism, can be portrayed with these puppets, by these artists. Here is no chance for an "inimitable Irving gesture." Beautiful singing, careful diction, play their part; but those who sing and recite are hidden so that no personalities intrude themselves between the audience and the play, between representation and truth. One has always felt that Maeterlinck should have such treatment, and these Munich artists have found "La Mort de Tintagiles" one of their most assured successes. So that after we have seen Debussy's "Pelléas" done by such a company we shall demand a performance of the Ring—as a test. Those who have succeeded with Goethe's "Faust" should have no difficulty with "Rheingold." And then Shakespeare . . . But the number of things one would wish to see with these marionettes, with their impersonal personifications of tragedy and comedy, is limitless. It is to be hoped that Herr Braun and his gifted company will be able to visit London soon and give people there a chance of studying and appraising such a very fine piece of work as they can show. Then the few private sets of marionettes in this country will come more into the open, the Kensington street-corner artists gather a larger audience, and Mr. Gordon Craig become a little happier.

FRANK MULLINGS.

THE special significance of the work of Mr. Frank Mullings is in the direction of opera. It is not too much to say that if he had not happened to agree in time with Sir Thomas Beecham the record of the latter would have been different from what it is.

We have had many gifted singers in England, and not a few who could perform the more exclusively lyrical parts in opera; we have also had singers who could carry into being parts like those of Tristan and Lohengrin. But we have not had an Othello before Mr. Mullings, and never have we had a singer willing to throw himself with such apparently reckless abandon into any dramatic part that called for the sacrifice. Our average singer of ability seems to look more to an old age with well-preserved voice than to the immediate creation of impassioned and energetic opera. There is much to excuse this, but it has resulted in the circumstance that an opera-goer can look only to Mr. Mullings for a bold and truly living piece of work by tenors upon the stage, and that it was he alone who made possible the production of several great works, chief among which was, of course, the "Othello" of Verdi.

His generosity towards the art of opera was the reflection of his natural qualities. He has a passionate and highly sensitive nature, which takes him as if by instinct to the heart of a subject. He has somewhat the same instinctive sense as to what constitutes the philosophy art can utter. And he is as much a born comedian as tragedian. Several students placed his work in "I Pagliacci" above his work in "Othello," and all seemed to agree that he was a master of fun in "Phœbus and Pan." Having so much, he could give much; and if in the giving he should prove to have affected his vocal powers in other directions, it will still remain that any other action on his part would have meant the retarding in several directions of opera in this country. SYDNEY GREW.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Dolmetsch.

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No. 11. *Frank Mullings.*

In London.

The Pilgrim's Return—A Dancers' Matinee—Béla Bartók and Some Appropriate Reflections—The C minor Symphony.

NO other country can rival ours in cultivating the feeling of home. Every returning traveller is familiar with the peculiar thrill of the Dover cliffs and of that mad scramble for a train which is always a carriage or two short of providing for the passengers on the boat, whether their number be great or small. If the Gare du Nord were to telephone the accommodation required, on the departure of the train, and if accurate provision were made at Dover, I am sure that I should feel that I had landed, not in England, but in some other country, perhaps one as yet undiscovered. And to the returning musical pilgrim England offers the same familiar features. Almost the last orchestral concert I went to before my Parisian trip was that of the Philharmonic Society, which concluded with a classic masterpiece, Beethoven's Symphony in C minor. The first orchestral concert I have attended since my return was that of the London Symphony Orchestra, concluding with a classic masterpiece, Beethoven's Symphony in C minor. Not having received the English papers, I cannot say how many times it has been performed in the interval, but if I had had the opportunity of "listening in" on some comprehensive wireless system, I am sure I should have picked up that fate-motive from those who were keeping the home fires burning. My thanks to the L.S.O. They have made me feel that I am home again.

But I did not rush headlong back to the concert-room. It was hardly to be expected of me. My first professional visit was to the neighbouring Chelsea Palace for a matinee by pupils of the Mayfair School of Dancing. It was an enjoyable experience, not so much because of any startling feature as because of a level of proficiency that was never let down by anybody concerned, at least on the stage. The orchestra may have had its own idea of the danciness of the "Blue Danube," but the dancers knew better. The pupils were of all grades, and the juniors danced, not as precocious *prima ballerinas*, but as well-trained juniors, which is much more pleasing to the eye. The seniors were remarkably good, and proved once more that if the British Ballet is a long time coming into existence it is not for lack of promising material. The dances alternated with songs, providing vigorous exercise for the stage-hands, who were constantly shifting the grand piano on and off the stage. That instrument, in fact, did as much dancing as any of the girls. The singers were Miss Beryl Kinnis and Miss Lucy Owden, both pupils of Miss Evangeline Florence, and they too maintained the standard. Miss Owden, the more showy of the two, is a promising coloratura soprano, but I found quite as much pleasure in the sympathetic voice and clear diction of Miss Kinnis.

The next adventure was a meeting with Béla Bartók, at a reception given in his honour, but at which, somehow or other, he contrived to get continually mislaid, involving a careful search every time he was wanted. Naturally this endeared him to everybody present. It made the proceedings so much more human than they are normally on such occasions. At a first encounter he is a singularly attractive personality, and the more so because of this absence of window-dressing. After somebody had shot a Handel sonata at him, to remind him that he was in England, and that it was Sunday, Bartók played some of his own piano pieces and accompanied Miss Dorothy Moulton in a few of his Hungarian folk-song settings. The former included some relatively early music with which I was already familiar, notably one of the Roumanian dances, but it was instructive to hear them interpreted by the composer. It may be remembered that in discussing the possibilities of the pianola I pointed out that, after a long period during which composers had devoted themselves to exploiting exclusively that aspect of the piano which brings it into relation with the string family, there was now a tendency to bring forward its much more characteristic percussive qualities which had been neglected since the days of toccatas. It is this quality of the piano that permits the abrupt, uninflected juxtaposition of sonorities which plays a vital part in contemporary music. In his playing Bartók gives an even more convincing illustration of this than I had anticipated. Though he gives full value to the possibilities of inflection as occasion demands, he is quite uncompromising in the crisp vigour of his touch when the music assumes that character. A suite, and more particularly a set of eight short improvisations on Hungarian folk-tunes, showed conclusively the path of his development.

With recent memories alike of Schönberg, and of a meeting with Stravinsky in Paris, I felt myself at the same time sympathetically prepared for such music and acutely conscious of the fact that, though the accident of time might bring the idiom into an apparent affinity with either, the real essence of the music was equally foreign to both. The coming together within a short time

of vivid impressions of this kind helps one considerably in the difficult task of separating what is procedure from what is musical thought. Bartók's thought is intensely individualistic. Its freedom from any kind of sophistication proved, in fact, disconcerting to some of his listeners, for whom such music was not, as they seemed to think, too " advanced " for easy comprehension, but too simple and too direct for ears accustomed to expect elaborate phraseology. If I dare to say that to me such music is natural, I know that I shall once more be told that I am posing as having a better understanding of it than my neighbour. It is not a question of understanding at all. It is a question of being willing to meet a composer on his own ground—willing, I said, for it is not even a question of ability. The ability to hear objectively and dispassionately is everybody's birthright, no more mine than another's, but many people allow that natural ability to become so overlaid with associations that it demands an effort of will on their part to hear a sound as it is, without unconsciously associating it with their preconceived notions of what a musical sound ought to be. These are the people who asked me on this occasion whether this was music.

Life surrounds every one of us with a kind of personal ring-fence. First it is the four walls of the nursery, then the boundary of the playground, then the circle of common knowledge and familiar associations. Our active years are, or should be, spent in removing as far as possible the boundaries of the enclosure in which we live, but some relax their efforts earlier than others. In music, the effect of this distinction is that when something is found growing on the further side of our own particular enclosure some of us shoulder our gate-posts and carry them further afield whilst others are inquiring whether what is beyond the gate is music, usually answering themselves to their own satisfaction that, if it is beyond the gate, of course it is not. Obviously, if one adds a new area to the estate, it may be found to contain weeds as well as good growths, but there is such a thing as trusting one's own botany to discriminate. However, these reflections are beside the point, which is that Bartók's music has a primitive energy and a natural feeling for colour that should raise it above controversy. He has a healthy aversion from neutral tints that brings him into a sympathetic relation with most modern art, whilst at the same time his exuberance is a protest against artificiality.

The L.S.O. concert, at which Albert Coates made his reappearance, was not an unqualified success. The audience was disappointing, and so was part of the performance. It opened with Respighi's " Ballad of the Gnomes," given for the first time in England, a piece of anecdotal music not of the highest quality in its thought, but written with skill and with a good command of orchestral colour. The effect is theatrical, not in the sense of being tinselly, but because every feature in it is given that proportionate exaggeration which is characteristic of the theatre. It is music with its make-up on. For that reason it ought to become popular, for it is spirited and not without elements of sensation. But I think Respighi can do better than this. Perhaps he was tempted to make a splash. We all know that the best way of ridding oneself of a temptation is to yield to it and get it over. He has done so. What will he do next?

We were then treated to a performance of " Till Eulenspiegel," which was erratic and far from good, and of a fragment from " The Fire-Bird," which was thoroughly bad, for much of it was a hopeless blur in which it became impossible to distinguish the threads. By the way, some time ago, it seems eons now, a printer, perhaps out of regard for sensitive people, or merely from piety, modified the title of this piece by making it the " Imperial " instead of the " Infernal " dance of the ogre's following. I have some recollection of having permitted myself a little flippancy on the incident at the time. But that programme-note, bowdlerised by the printer, still does duty, and is trotted out without correction whenever this music is performed. Another point: The dance was described on the occasion as the last movement of " The Fire-Bird," from which one would infer that it was the concluding portion of the ballet. It is nothing of the kind. It is the last movement of the first of the two suites which Stravinsky has arranged from the ballet, of which it is the central climax. Let us be accurate.

Then came the C Minor Symphony. Get ready your catapults, all you dear people who reproach critics with not sitting out concerts from the first note to the last. Heinous as is my offence, I confess it. I did not stay to hear the C Minor Symphony. Let me be stoned beyond the city walls.

E. E.

SUCCESSOR TO NIKISCH.

Just as we go to press we have received news that Wilhelm Furtwangler has been appointed conductor of the Berlin Philharmonic Orchestra and of the Leipzig Gewanthaus Orchestra in place of the late Herr Nikisch.

For the last chamber-music concert of the season at Swansea the Aberystwyth Trio gave examples of Brahms, Schubert, and Ravel, and a local singer, Mrs. Frank Marsh, sang songs by Bridge and Mallinson.

OTHER LONDON CONCERTS.

DISTINCTION AND REFINEMENT.

William Murdoch's Readings.

To attend one of Mr. William Murdoch's pianoforte recitals is to be assured of a finished and refined performance of interpretations that will reflect the spirit of the music and not do violence to the composer's intentions. These attributes were prominent in, and gave distinction to, the renderings at his latest recital of Schumann's "Carnival" and Chopin's Sonata in B minor, Op. 58. The reading of the former delightfully accentuated the fancifulness of the composer's ideas and the dainty romance permeating the work. Between these works was placed a group of Spanish pieces by Granados, Albeniz, and De Falla, which presented an effective contrast in style, evidently understood and appreciated by the player. F. G. W.

WIGMORE HALL, *March 11th.*

A NEW PIANIST.

Belinda Heather's First Recital.

Many qualities go to the making of a good pianist. Miss Belinda Heather at her first recital in London showed that she possessed the most important, a reliable memory and technique and a musical and imaginative mentality, which made her interpretations of Bach's Chromatic Fantasia and Fugue, and Beethoven's Sonata in F minor, Op. 57, interesting and expressive. They lacked depth of sentiment and occasionally breadth of phrasing, and a tendency to rush climaxes deprived passages of their due effect, notable at the end of the Sonata, but there was discernible a sincerity and an intelligent determination to be true to convictions that excited esteem.

WIGMORE HALL, *March 13th.* F. G. W.

MUSIC OF THE OLD MASTERS.

Gerald Cooper's Concert.

There is something peculiarly satisfying in music of the old masters. One feels that life was a much more simple and direct thing for them than it is for us; and their music is an inevitable reflection of their outlook.

For his concert of old music Mr. Gerald Cooper (harpsichord) had the assistance of Miss Dorothy Helmrich (singer) and Mr. Godfrey Ludlow (violin). Miss Helmrich has a very beautiful voice, but her singing is apt to become monotonous, also her diction is not very clear. Mr. Ludlow showed rare skill and artistry in his playing of the Bach E minor Sonata. His rich tone blended perfectly with the more silvery effect of the harpsichord, the whole being a triumph of co-operation between the two artists concerned.

ÆOLIAN HALL, *March 15th.* G. C.

PIANIST OF THE FUTURE.

Kathleen McQuitty pleases Audience.

With a facile technique and a sense of tone-character quite beyond the ordinary, Miss Kathleen McQuitty is a young musician who should do extremely well in the future. At present she has no great depth of feeling, and does not always realise the subtleties of the music she plays. She wisely opened with two comparatively simple Beethoven works, the Rondo in G and Rondo a Capriccioso, which gave her an opportunity of making herself and her audience good friends, with the expenditure of a minimum of physical and emotional energy. In Liszt's Sonata in B minor, notwithstanding some show of nervousness, she played with an individual style that was marred only by occasional forcing of the tone. She also chose well in the lighter modern pieces which were of the character which demands only straightforward treatment. H. A.

ÆOLIAN HALL, *March 15th.*

FINE QUARTET PLAYING.

Léner Quartet Justify Reputation.

At this their first appearance in England this fine body of players justified the Continental reputation they have acquired. The Ravel Quartet, of which they are said to have made a special study, was beautifully played, but for an occasional poverty of tone, meant perhaps for delicacy. That their playing is by no means lacking in this necessary feature of quartet playing was shown by a delightfully intimate performance of Haydn in D, Op. 76, No. 5. Brahms' A minor Quartet completed an interesting programme.

WIGMORE HALL, *March 15th.* M. J.

A CHANGE OF COMPOSERS.

Harold Samuel in Mozart.

That Mr. Harold Samuel was wise in leaving Bach for awhile was not very evident in the Mozart Sonata in F major, which he was unable to make more than an agreeable but formal work. In the C minor Fantasia, however, he played with an almost marvellous feeling for tone values and expression. It was a performance of a work which far too often is badly played. Mr. Armstrong Gibbs's "An Essex Rhapsody" is founded on a melody that sounds like a folk-song, and is constructed of rich sonorities that are thoroughly pianistic. It is a very agreeable tone-picture. Sir Charles V. Stanford's "Four Preludes" have no suggestion of anything but musical inspiration, though the last of them is labelled "addio." They are somewhat reminiscent of some earlier works of Sir Charles and of other composers, but their freshness of treatment made them thoroughly acceptable. H. A.

WIGMORE HALL, *March 18th.*

In his leader last week the Editor made a reference to an article in which Bach had been claimed as "the scholar's composer." The paper in which the article appeared was *The Nation and Athenæum*, not *The Saturday Review*.

A group of modern English music will be a feature of Mr. Rae Robertson's programme for his recital on March 30th. It includes the first performance of Tobias Matthay's Ballade, Op. 31, No. 1, and two MS. pieces by Felix White, "Fancy Free" and "Why?" Goossens and Ireland are also represented.

THE NEWS.

Rosing in London.

Rosing has returned to London after his American tour, and is arranging recitals here for next month. He is leaving for the Continent shortly to give recitals in Paris, Vienna, and Prague. He is returning to America in November.

Innovation at Piano Recital.

Realising the difficulty that many of the most musical people find in appreciating a long and involved work at its first hearing, Harriet Cohen has announced her intention of repeating the Bax Sonata, which she is playing at her recital on Wednesday, at the close of the concert. All and any members of the audience will be invited to remain. Other modern composers represented in her programme are Szymanowski, Rachmaninoff, and Goossens, while Miss Cohen is also playing old music by Vivaldi and Scarlatti.

Composer's Concert.

Many young composers of high ambitions will be interested to hear that Gerrard Williams, who is giving a concert of his own works at the Æolian Hall on Monday evening, 27th inst., is almost entirely self-taught. Six "criticisms" of works from Richard Walthew at the Guildhall in 1913 are the only musical tuition he has had. Compelled to take to composition professionally at the end of the war, Mr. Williams has had about sixty works published in the two years, including orchestral, chamber, choral, vocal, and solo instrumental music.

Good News for Amateurs.

The difficulty experienced in obtaining suitable accommodation for amateurs in the West End will possibly be lessened next season, to the great advantage of all concerned. We understand that alterations to the stage of King George's Hall, Tottenham Court Road, are under contemplation, which, if carried out, will give increased facilities for scenery and staging. This will indeed be a boon and a blessing.

New Orchestra for Londoners.

A new string orchestra is being formed under the direction of Mr. C. Kennedy Scott, to be composed of professional or amateur players, all of whom must be executants of a high standard and good sight readers. A test by the conductor is an essential preliminary to membership, and elections are being held on March 30th and 31st. The object in view is the formation of a body of players who will devote themselves to the careful study of the best orchestral string music and be able to undertake the accompaniment of choral work in co-operation with other instrumentalists. The Hon. Secretary to the Society is Miss M. Hills, 80, West Cromwell Road, S.W.5.

Music Exhibition this Summer.

From June 9th to July 8th of this year, the Crystal Palace will be the scene of a great music exhibition. Organised by the management with the co-operation of the Federation of British Music Industries, the exhibition is to be of British goods only, and will include musical instruments of all kinds and component parts thereof. It is hoped by this means to show the public the amazing advance made by home industries in the construction of musical instruments and to enlist their active support towards the increase of trade. Special concerts will be given in the Palace during the exhibition. We have not yet heard details of the programmes to be presented, but we cherish the pious hope that *their* organisers will also support home industries and brains.

Music and Mill Hands.

Many people will have been interested in Mr. James Hodson's article in the *Daily Mail* on the "Musical North," in which he tells of a recent performance in Manchester of Balfe's "Bohemian Girl," in which the part of *Florestein* was taken by a loom tacker and a weaver played *Arline*. Writing in the *Mail* on Monday Mr. C. Kettle endorses the facts of the article, adding that "at social gatherings the general topic is music, the colliers and the factory hands debating mostly on opera-music."

And yet Mr. Adrian Boult had to discontinue his fine series of concerts in the East End. Is London so very much behind "Cottonopolis" in its musical culture?

New Publications Expected.

Interesting publications which are shortly to be issued by Messrs. Goodwin and Tabb are the miniature score of Stravinsky's "Sacre du Printemps" and the full score of Arthur Bliss's "Conversations." The latter will be confined to a limited edition of 250 copies, 100 of which will be signed by the composer. A set of eight easy pieces for pianoforte by Stravinsky entitled "Les Cinq Doigts," a vocal and piano version of Durey's "Images à Crusoë," and Malipiero's "Orfeo," are shortly to be added to Messrs. J. and W. Chester's catalogue. The last-named is a completion of the "Sette Canzoni," and is written in similar style.

Bliss's New Works.

We hear also that Arthur Bliss is at present at work on a symphony in one continuous movement, and a chamber opera on one of the Decameron stories.

Boult and Bliss to visit Vienna.

Vienna should soon become comparatively familiar with the trend of our musical thought. Anne Thursfield, Adrian Boult, and Arthur Bliss are to be visitors at the beginning of April. At the first concert, which is to be on April 3rd, Anne Thursfield will sing Bliss's "Madame Noy" and the two clarinet songs. Bliss's "Conversations" will also be played. The English Singers are travelling from Berlin to take part in the second concert on April 6th, when Adrian Boult will conduct Bax's "November Woods," three movements of Holst's "Planets," and the Prelude to the third act of Dr. Ethel Smyth's opera, "The Wreckers." April 10th is the date for the third concert, at which Arthur Bliss will conduct his "Mêlée Fantasque," his

"Rhapsody" for soprano, tenor, and orchestra, and the Storm music which he wrote for the recent production of the "Tempest." Elgar's Second Symphony will also feature on the programme, under the bâton of Adrian Boult.

British Folk-songs on the Continent.

Dawson Freer is another visitor to whose visit Viennese musicians may look forward with confidence. He is giving recitals there during Easter Week, and is arranging programmes made up entirely of English songs, ranging from the Elizabethan period up to and including our own contemporaries. Folk-songs of the British Isles will also be a special feature at all his concerts.

Glazounov may visit London.

Glazounov, the great Russian conductor and composer, is now in Berlin, and we hear on good authority that he may come to London to conduct the London Symphony Orchestra at their concert on April 24th. In that event he will take the place of Albert Coates, who has generously offered to "stand down" in his favour.

Saint-Saëns's Bequests.

We hear that Saint-Saëns has left all his manuscripts, including those in the hands of his publishers, to the library of the Paris Conservatoire. Other interesting bequests are the bust by Dubois and the portrait by Constant, both of which he has left to the Louvre. His illustrated copy of the "Divine Comedy" he has left to the library of Dieppe.

Reinhardt in Vienna.

It is interesting to hear that Reinhardt is negotiating for an annual three months' lease of the new Redoutensaal Theatre, in order to run a Viennese spring season each year. In addition, it is possible that he may act as guest stage manager with the Burgtheater and Staatsoper, a proposal for which Strauss would act as sponsor. This year Offenbach's "Orpheus in the Underworld" is to be produced, in the same Reinhardt setting as was used in Berlin. Strauss is to conduct, while the staging will be under the producer's personal direction.

Interpretation Classes in Paris.

The Ecole Normale de Musique announce that their interpretation classes will be given during April, May, and June. The professors will be Madame Croiza and Reynaldo Hahn (singing), Cortot, Wanda Landowska, Blanche Selva (piano), Thibaud (violin), Casals ('cello), Dupré (organ). We understand that particulars will be sent free on application, and that their London office is at 6, Sussex Place, Kensington.

International Composers' Guild.

A Guild of wide interests has been formed in New York under the above title. At their first concert on February 19th, works by Casella, Malipiero, Pizzetti, Goossens, Honegger, Whithorne, and Gruenberg were played, while at the second concert on March 19th, Bliss, Berners, Berg, Kodaly, Kramer, Schmitt, and Stravinsky were represented.

English Conductor in Berlin.

The first English conductor to visit Berlin since the war is Mr. Appleby Matthews, director of the Birmingham City Orchestra, who has been invited to conduct the Berlin Philharmonic Orchestra at the end of the month. So far, only three other English conductors have had similar invitations. Among other things, Mr. Matthews is going to introduce works by Granville Bantock, with whom he has studied for some years.

Gervase Elwes Memorial Fund.

We are glad to hear that the Committee of the Elwes Memorial Fund has decided that the first grants shall be made to the counties of Northamptonshire and Lincolnshire, for it was these counties which knew this fine artist the best. The Fund, which is to give assistance to musicians and musical societies whose activities are cramped by financial difficulties, has been organised by a few friends of the late singer. Sir Edward Elgar, O.M., is President of the Committee, and Captain Thistleton, who arranged the Peace Celebrations in 1919, has recently become hon. organiser of the fund.

Catterall Quartet on Tour.

The Catterall String Quartet has been visiting many of our provincial centres, including Newcastle and Coventry. At their Newcastle concert they played Pizzetti's A major Quartet, Bax in G, and Beethoven's No. 15 in A minor (Op. 132), while at Coventry they included Dittersdorf's Quartet in E flat, the Debussy G minor, and the Haydn G major. Our representatives at both centres write of their exquisite playing and warm reception.

Leicester Activities.

From Leicester comes news of the wide interest taken in the next Choral Society and Philharmonic Society's concert on March 30th and the Oriana concert on April 6th. Our correspondent writes:—

"On that occasion the programme will include a Bach motet, extracts from 'Tannhäuser,' and Debussy's 'Blessed Damozel.' The choir are working with immense enthusiasm under Sir Henry Wood, who is undoubtedly doing much to revivify choral music in the city.

"The Leicester Oriana Choral Society are performing Elgar's 'Dream of Gerontius' under Dr. Malcolm Sargent, of Melton Mowbray, who is to be the conductor of the projected Leicester Symphony Orchestra. Dr. Sargent's conductorship on this occasion is interesting, inasmuch as he studied the 'Dream' under Sir Edward Elgar's personal guidance."

Organ and Piano in Church.

Christ Church, St. Leonards, and music are synonymous terms, thanks to its musical rector, Father Roberts, and its organist, Mr. Allan Biggs. The Lenten recitals are crowded, nearly 1,200 people hearing that on March 16th, when Mr. Allan Biggs and his brother Claud played Beethoven's fourth Piano Concerto, and the Andante from Schubert's C major Symphony. Mozart's Concerto for flute and harp, a Trio for flute, cor anglais, and organ, and Bach's Toccata in F formed the backbone of the recital on March 23rd. A feature of these recitals is the accompaniments played so realistically on the organ from the orchestral score, and the inclusion of Bach in every programme.

BRITISH MUSIC ABROAD.

Great Success in Vienna.

We hear that the hall at Vienna, which seats some 2,500, was sold out, and that some hundreds were standing at the back. The Vienna Philharmonic Orchestra, which for the first time made an exception to their rule of not playing under a foreign conductor or accepting an engagement for a foreign singer's concert, was under the baton of Mr. Maurice Besley in works by Elgar, Ireland, and Besley. Miss Ursula Greville sang songs by Purcell, Eric Fogg, and Scarlatti with the orchestra, and a large group of songs with pianoforte accompaniment. There was a scene of great enthusiasm at the close, the audience crowding on to the platform, and Miss Greville had to give no less than six encores. We leave Dr. Egon Wellesz to deal with the occasion from the critical point of view.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

"THE GONDOLIERS."

Birkbeck College, *March 8th.*

Although handicapped by a slight first-night nervousness the members of the Birkbeck College O.S. gave a good all-round performance of "The Gondoliers." As usual in any show produced by Henry Loeffler, the stage work was noticeable for perfection of detail. In this particular work the music must be bright and sparkling to be effective, but several numbers were taken too slowly, causing the opera to drag in places. Arthur Earle played well as the *Duke,* while Harold Cornes made a dignified *Grand Inquisitor,* singing well and playing with a sure touch. *Gianetta* was prettily portrayed by M. Winterflood, who sang unaffectedly and played soundly, while Madge Elliot was charming as *Tessa,* using a not too powerful voice in a pleasing manner. Quite a noticeable performance was that given by Reginald Yates, who as *Giuseppe* was bright, alert, and easy throughout. The *Marco* of T. M. Yarwood was delightfully sung, but a certain nervous stiffness marred his acting. As *Luiz* and *Casilda* Garfield Hughes and Winifred M. Pearn made the most of their vocal work, but their love-making failed to carry conviction. Violet Roberts did not by her bearing convey the "grand manner" of the *Duchess,* but will doubtless improve in the future. The chorus sang with confidence throughout, and received every assistance from an efficient orchestra under the baton of Stanley T. Babbs.

Stanley Hall, Norwood, *March 11th.*

The old professional adage, "When in doubt play 'East Lynne,'" evidently has its counterpart in the amateur world, for many societies adopt the motto, "When in doubt play 'The Mikado.'" The Nondescript players acted upon this advice and gave an excellent presentation of this bright, melodious, and ever-popular opera, in which principals and chorus vied with each other in giving of their best, and the result must have been gratifying to the hon. producer, C. P. Ranger, and the musical director, Percy Plummer. F. J. Cunningham gave a finished study of *Pooh-Bah,* singing clearly and delivering his lines with point, albeit he did not adopt the unctuous voice usually associated with the part. W. P. Dobson made a satisfactory *Mikado,* using an excellent voice to great advantage and being thoroughly in the picture all the time. The only criticism that can be levelled at E. Buddle is that occasionally he delivered his lines in a minor key which detracted from their value, otherwise nothing but praise can be awarded him for his artistic singing and finished acting of *Nanki-Poo.* The difficulties of *Ko-Ko* are very great, but S. L. Ferguson rose nobly to the occasion, his keen sense of humour, unbounded energy, and clear-cut style winning him a maximum number of laughs, although at times he appeared to suffer from a lack of spontaneity. Mrs. Scott Turner presented a charming, if somewhat "knowing," *Yum-Yum,* singing and acting with her usual delightful ease; while Cissie Hood and Doris Hall completed the trio of little maids in a satisfactory and engaging manner. Great praise is due to Janet Miles—the possessor of a cultured and sympathetic voice—for her dramatic study of *Katisha.* The chorus had evidently been trained to the minute, and responded to every call made upon them.

Forthcoming Events.

March 30th, 31st, and April 1st.—Free Lances O.C., "San Toy," Stanley Hall, Norwood.

March 30th, 31st and April 1st.—Sterling Mackinlay O.S., "The Drum Major's Daughter," King George's Hall, Tottenham Court Road.

BÉLA BARTÓK'S VISIT TO WALES.

IT was well said in a recent article on Béla Bartók published in the *Musical News and Herald* that the Hungarian composer had a habit of doing things unostentatiously. For a visit of his to Wales is enshrouded in an air of mystery. He is reported to have been at Aberystwyth on March 16th, but no reference to the matter appeared in the Press till March 20th. And then it leaked out by a mere accident, through a correspondent writing to a newspaper office to inquire why no notice had been taken of the visit. The newspaper retorted with the pertinent query: "Why was not notification given to the Press?"

Here are the bald facts mentioned:—Béla Bartók participated in a concert at Aberystwyth University College, playing nine of his pianoforte compositions and taking the piano part in a Beethoven Trio. Despite his growing reputation, many people in Wales may have never heard of Bartók; but it is hardly fair to musicians in the Principality that so eminent a foreign composer should be allowed to come and go from their midst without their knowledge. The Aberystwyth visit preceded the first London appearance, awaited with so much interest, yet no one was told anything about it! Those good people of Aberystwyth who are musically inclined have just reason to complain if they were not given an opportunity that could rarely come their way—and Cardiff and other places would have vied to provide an audience for such an outstanding event. No explanation for the secrecy maintained has yet been forthcoming. Possibly it was due to the reported unobtrusiveness of Bartók himself.

H. N.

MUSIC AND THE FILMS.

THE TRANSITIONAL PERIOD.

CLASSIFICATION OF MUSIC AND FILMS.

AN interesting suggestion made in the cinema world is that music should be specially composed to each film, and the experiment is now being tried. From the artistic standpoint nearly everything is in favour of this reform, but there are obvious practical difficulties in the way, and one can look forward to a long period of transition in which the majority of films will have to be accompanied by existing music before the time comes when each one will carry its own. The following article is written from the point of view of the ordinary cinema musician, picture-house, and audience, and refers to this transitional period.

First, it should be borne in mind that the advocacy of original music to each film has largely arisen from the difficulties found in fitting a picture-play in detail—not because of any dearth of the right kind of music to suit the spirit of the play, or of its individual scenes, except that in some cases violently contrasted scenes follow each other in extremely quick succession (and sometimes recurrence), making it impracticable for orchestras to follow from piece to piece at the exact moment of change, and giving musical directors much harassment before or during the "first show."

A great deal of "incidental" music has been published with the general intention of meeting the case. Some of this, however, is superfluous—*e.g.*, moderately short, slow melodies, of which there are already plenty among standard works. Much more, though meeting certain needs, ought to be superfluous in view of its worthlessness as music, leaving a little which is both useful and good. But the writer's opinion is that to cater for these shortest scenes the succession of two and three such scenes should be considered and music composed to them in sequence, some "incidental numbers" being appropriate to two, and others to three, of them. In the hands of competent and interested musicians these could be made into tiny fantasias, annoying breaks being avoided by varying in different numbers the length as well as the order of the fragments comprising each, and the themes of a group of such numbers could be imitated and their tonality preserved, so that within one group they would precede or follow each other naturally. A couple of hundred "incidental numbers" composed on these lines and carefully varied would cover almost all emergencies, the changes being rung on (say) misterioso, agitato, pathetic, sentimental, lively, and dance fragments, a gay scene or dance being frequently the incident round which these short scenes cluster.

As regards scenes of longer duration (of perhaps one minute upwards), the great need seems to be the classification of existing music as to style, key, and time occupied in performance. Most musical directors would probably rather choose from their libraries in the somewhat haphazard way which one's experience suggests as usual, than analyse their répertoires for themselves, familiarity and a good memory being of great help. But it will be admitted that many pieces are wasted, being "touched on" but not played through, while others are wearyingly repeated. The following scheme is suggested as practicable with the co-operation of publishers :—

Let one or more musicians of the requisite experience, ability, and interest be commissioned to classify as much as possible of the music found in the usual cinema libraries in point of style, key, and time taken in performance. Also let thoroughly representative films be resolved into their elements, so that no requirements shall be overlooked, this analysis (character of scene or actual incident) being formed into an index, with the titles of pieces appropriate to the various headings inserted in order of their duration and with their key noted. All movements of similar character throughout could be dealt with easily, and with care the classification could be extended to include compositions of two contrasted movements (*e.g.*, many overtures), two or more movements from suites, and possibly three successive movements from the well-known operatic fantasias—which would be a very popular feature. Special note could be made of pieces working up to a dramatic finish, and so on. The analysis would prove a great boon to the conscientious musical director, and probably five thousand pieces would cover eighty to ninety per cent. of the music in use in ordinary cinemas throughout the country. Lastly, let all music unworthy the name be rigorously excluded, so that the work would be a reliable guide in adding to existing répertoires, and the writer ventures the opinion that "fitting music to pictures" would easily become a much more artistic and coherent matter than it is at present.

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"MOVIES" FOR MUSIC.

Interpreting the Art by Means of the Film.

MUSIC has now become so important a feature in some cinemas that it begins to be a matter of some difficulty to decide whether picture or music is the main excuse for the show. Many people might give the casting vote to the music, and one is not sure that they would be wrong.

Why not, therefore, open a new path, and, starting deliberately from the musical end, compose films specially to suit music? What most people long for when they listen to music is a definite idea or "story" to which to attach it. Hence the popularity of annotated programmes, which, even if they are rightly scorned by the cultured and experienced musician, do serve to increase the enjoyment of a piece by the vast non-expert public. Such music-films as I have suggested would simply be a thrilling version of the annotated programme. For a very large proportion of music-lovers the beauty and meaning of the music would be enormously intensified, and—well, the experts could just shut their eyes.

Beethoven's Sixth Symphony, for instance—

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what a charming pastoral film-play could be written for that!

Rimsky-Korsakoff's "Scheherazade" provides its own story. A delightful sketch in a natural setting could be created for Debussy's "L'Après-midi d'un Faune." And so on. Modern music, with its strong pictorial and descriptive leanings, is peculiarly adapted to screen interpretation.

While stories would generally be desirable, some pieces would be especially suited to non-narrative pictures. We should be able to appreciate Ireland's "Midnight Tide" or "Island Spell," for instance, the better for a beautiful sea-picture accompanying it.

With the more abstract compositions of the great masters the imaginative and poetical author who would have to evolve these conceptions would find himself in difficulties, but not necessarily insuperable ones. What a magnificent opportunity he would have with, say, the "Eroica" Symphony or the Seventh or Ninth! The dramatic interpretations of such music would probably be more or less abstract and unlocalised, and so rightly preserve the general feeling of the original. Such an idea seems to open great possibilities for the imaginative use of costumes, scenery, and colour lighting, to say nothing of poetic gesture and motion.

By the use of such music-pictures we should be helping to create a new film art and rid the screen of much of the triviality and wearisome sameness which afflicts it to-day.

There should be a promising development in store through some wealthy capitalist commissioning a composer and a film dramatist to work in collaboration and produce new works on the lines suggested; or the composer could write his own film drama and set it to music.

Why not? The whole movement of music for a century and a half has been towards definite, practical story-telling music, and to-day the tide is running in this direction more strongly than ever. That being so, the screen seems to be the very thing for which modern music calls.

H. E. BATES.

Bristol Symphony Orchestra.

Bristol music-lovers are soon to have a fine opportunity to prove their enthusiasm both for music and for the artistic reputation of their city. Sunday evening, April 2nd, is the date fixed for the special endowment concert to be given by the full Bristol Symphony Orchestra of sixty instrumentalists. The special object of the concert is to gain sufficient funds to place the Orchestra in a sound financial position. If this is achieved, the promoters hope to run a series of symphony concerts next season on the same lines as the Queen's Hall Promenade Concerts. Albert Sammons will be the soloist on this occasion and will play the Elgar Concerto, which will be heard for the first time in Bristol, while Maurice Alexander will conduct.

Other items on the programme are the Overture to "The Magic Flute," Kalinnikov's Symphony in G minor, No. 1, and the Moussorgsky Gopak, "The Fair at Sorochinsk." The whole scheme is under the direction of that enterprising firm, Messrs. Duck, Son and Pinker.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuited to our columns. All correspondents must enclose name and address, not necessarily for publication.]

ORGANISTS' SALARIES.

To the Editor, *Musical News and Herald.*

SIR,—A problem still unsolved! Letters appear periodically in the papers: suggestions, applicable and non-applicable to the case, are put forward: but, with a few solitary exceptions, the position is as it was.

An attempt to deal with the question must face two prominent facts:—(1) The lack of funds and (2) the services of the voluntary organist.

In regard to (1) the first point to notice is that *the co-operation of the clergy is essential.* Too many organists think that the clergy are unsympathetic. This has to be proved. My experience leads me to the conclusion that a clergyman pays as much as he can, and would pay more if he could. It is a matter of finance.

A Central Board is necessary, and that board should represent the Church as a whole through the diocese and deanery. Taking the diocese as an example, the board might consist of a chairman, who should be a churchman and a business man of some standing, and, say, six organists receiving varying salaries, and six clergymen (incumbents) from other parishes than those where the six organists serve, representing varying types of churches. These could be elected by a postal ballot. The first object of such a board might be to raise salaries to a minimum of £50 per annum. This might be done by a quota from all organists in the diocese of, say, £5 per cent. of present salary which, by arrangement with the incumbent, could be raised by a recital, collection, or other means. Once the system got into working order the next move might be an increase to £100 per annum, which, as all fair-minded persons would agree, should be the *minimum.* (The question as to whether an organist is able or not able to augment his income by teaching should not, in any way, affect this minimum.) Any salary *above* £100 could be according to the qualifications of the organist concerned. The administration and collection of funds could be done by voluntary methods as I am certain there would be no lack of willing helpers. In regard to point (2) above, the voluntary organist would be outside the scheme, which would apply only to professional men, viz., those who make the *greater part* of their living by their profession. The system would simply be an adaptation of the Central Board of Finance which now operates so successfully in other matters financial concerning the Church.

I feel sure that no organist would object to contributing a quota in order to assist his poorer brethren, and that the clergy would be in entire sympathy with the objects of the proposed board.

I would suggest that, as a preliminary move, a deputation from the Council of the Royal College of Organists might approach the National Assembly or some other authoritative Church body, and suggest a conference at which this very urgent matter might be discussed.

H. RAWSTORNE LAMPLUGH.

Roland Hayes, the negro tenor, has been singing in Paris with much success. He is giving a recital at the Wigmore Hall on April 5th, with the assistance of the London Chamber Orchestra (conductor, Anthony Bernard), at which he will sing songs by Gluck, Schumann, and Brahms.

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Educational and Choral Pages

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Customers To-morrow.

"The main object of the education campaign of the Federation of British Music Industries is to interest the children of the present day in music, because the children of to-day, once their interest in music is aroused, apart from the immediate influence they can exert at home, will naturally be the customers of the music trades to-morrow. It is to that end, therefore, that the Federation have set themselves to get music recognised as a subject of education in the schools of the country." Leaflet No. 4 of the Federation begins with the paragraph just quoted. It is so plain that an American would call it "homely." And it proves, what the French said of us a century ago, that we are "a nation of shopkeepers." Certainly the French would have stated their policy more tactfully. In justice to the music trades, it may be said that they have only now come into line with the nation's traders after the lapse of almost a century on discovering a subject of education in the schools; to repeat: "The Federation have set themselves to get music recognised." Over eighty years ago music was "recognised" by the Government educational authorities, and they have been recognising it ever since. Now the music trade are "discovering" it. But only, so they say, because it is going to bring "customers to-morrow." These prospective customers will soon find out this new basis of education, and, with hereditary commercial instinct, will probably expect to receive an advance commission on account of their forthcoming business. Pocket-money day has always been too long to wait for. How many lectures we have listened to on "the place of music in education"! That idealism was all bunkum. We "discover" that there will be a place for music in education only when a gramophone is installed, and the teacher "chalks on a blackboard the contour of a melody" and explains "parallel or interweaving tunes." It reads like a new Curvism. I would rather have Kapp's cartoons, though I should be better pleased with a Biscombe Gardner's wood-engraving, or a Leader's truthful landscape, or, if it must be a blackboard impression, I should feel satisfied with a correct representation, in *any* notation, of the tune itself, and especially by a reproduction of it which had passed through the ear of the customer of to-morrow.

A C3 Aural Nation.

The Child-Study Society (90, Buckingham Palace Road, S.W.1) have issued their Year Book (price 2s. 6d.) for 1921. It includes the full text of the lecture which Dr. John E. Borland gave in April last (reported by me at the time) on "The Musical Training of Children." This authoritative utterance is thus preserved, and ought to be read by all who have the care of school music at heart. It covers the ground thoroughly and sanely. Ear-training he regards as the bedrock of musical education. "No opponent," he says, "worthy of consideration dare open his mouth to-day against its paramount importance." Insistence on this topic in print may seem to be wearisome, but the situation is serious. A lecturer on the art of teaching tells me that the aural condition of student-teachers in his classes is "pitiful and saddening beyond measure, yet such teachers, who fail to distinguish the simplest scale-relationships, will shortly be attempting to teach class singing." Experience proves that if instruction of this kind is left until adult life, progress is usually very slow indeed. Dr. Borland emphasises the same point in these words: "It is quite certain that we cannot build up a musical nation through that small body of individuals who 'learn music,' as the saying is. We require *to teach the fundamentals to everybody*, and to begin as young as possible." That is only one point from the paper just quoted. Wrong tendencies and right methods in musical education are here dealt with faithfully and honestly by an educationist who can be depended upon.

Schoolmaster Musician.

Personality and Inferiority.

SIGNING himself as above, a well-known school music director writes to us a valuable letter for our correspondence column. There is no reason apparently why he should not have subscribed his name. If he had done so, we might have spared him more space than this summary. "Schoolmaster Musician" pleads for efficiency on the part of the musician who desires to take up music teaching, particularly in singing, organ, pianoforte, and sometimes the violin. Vacancies are very rare at the leading public schools. At secondary and private schools the music master in nearly all cases is expected to teach a few subjects or take some form work in addition to music. "Unfortunately, many musicians are quite uneducated apart from their own subject, and are incapable of

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doing anything else; but if a musician—merely because he holds a high musical degree or diploma—is too conceited, or thinks himself too much of a swell to teach other subjects, even when he can do so, he may find that there are equally good musicians who can and will. The musician who wishes to become, say, a resident music master in a school must at the same time be prepared to become a schoolmaster and do as others have to do. The mathematical expert appointed on the staff of a school is frequently called upon to teach, say, French or English, whether he likes it or not. The musician must be prepared to do the same. It has sometimes been stated as a grievance on the part of the music master that he is looked upon as 'inferior' or as not having the same status as other members of the staff. As a matter of fact, if the music master holds a high degree or diploma, he is often better qualified in his own subject than many other masters are in theirs, but music is—even in musical schools where a feature is made of it—always a subsidiary subject and the one of least importance. This is unavoidable, but the question as to whether the music master is regarded as 'inferior' depends on himself. The personality of many musicians is, unfortunately, hopeless in the capacity of a schoolmaster. You find a musician who can do nothing and talk of nothing outside his own subject. He has no literary interests. He has no idea of any outdoor sport or hobby such as would interest either boys or men. It is advisable that the school musician should be of the same social class and able to take his place with other members of the staff, in which case he need not fear being regarded as inferior. Headmasters and governing bodies have but little idea of the real value of degrees or diplomas. There is much room for improvement in music teaching, and the music teacher must be a better type of man."

Miniatures.

Choralism our Pride and Glory.

CHORAL-SINGING, in the view of Lord Howard de Walden, is perhaps the finest thing we have in this country, one thing in which we have stood head and shoulders above the rest of the world. If this were allowed to go down, if by any means we lost its tradition, it would mean practically the finish of the whole art of music in this country. What we want nowadays are listeners. The performers are quite good enough. It is upon the listeners, amateurs especially, that the future of music depends in England.

Enjoyment in School must be Wrong.

PEOPLE used to have an uneasy feeling, says the *Exeter Express*, that if school work were enjoyable there must be something wrong somewhere. "Children never work really hard except when they are playing. The children's desire to sing real songs was looked upon as an unhealthy craving, and was discouraged accordingly. Most grown-ups have painful memories of prolonged exercises on the modulator, varied occasionally with wearisome time exercises. To-day in any up-to-date school the singing of good songs would be the most important feature of the music lesson." Evidently the Exeter educational authorities have begun to supply music books for every scholar.

Any Music will do in Church.

SOME PEOPLE said it did not matter what was sung so long as it was sung in the right spirit, said Mr. Geoffrey Shaw at a Hymn Festival in Redcliff Church, Bristol. Was not that a mockery in a church like that—a wonderful monument to the glory of God? At the present day there was a great revival of feeling in regard to church music. It was not that they wanted music to be more elaborate, or that all music should be sung by a highly trained and paid choir. But, generally, congregational singing was a mere travesty of a glorious volume which should roll round and re-echo in a grand building like that. They could get a perfect work of art in a little hymn-tune. Spiritual and intellectual life could not be awakened from some of the soporific hymn-tunes ladled out to them by a well-trained choir. Art must progress or it would die. Art was a good thing, and we had to render to God the best art, simple, wholesome, popular, and good. Representative hymns were now sung from "A British Hymn Festival Book," edited by Martin Shaw—sung full, choir, people, in unison, in harmony, accompanied, unaccompanied, and so on.

African Singers.

ARE WE poor Europeans really musical? asks Mr. Percy A. Scholes in the *Observer*. He compares us with singers in mission stations of the Société Evangélique de Paris whom he heard in Africa. In their lusty and full-sounding congregational singing these African natives were divided on the two sides of the church into men and women, and all singing not the mere tune, but their proper soprano, contralto, tenor, or bass, from Sol-fa tune-books, unaccompanied by any instrument. "There is not a church in this country," he adds, "where you could have such an experience."

Festival without Oratorio.

HANDEL and Mendelssohn, Haydn and Mozart, find no place in the Leeds Festival. No oratorio meets with recognition, and no long choral work finds adoption. Modern works will be heard, commencing October 4th next, at six out of the eight concerts under Mr. Albert Coates (conductor of the London Symphony Orchestra). Sir Hugh Allen will conduct a Hubert Parry programme and a Bach programme. No work has been commissioned, but classicists and modernists will meet on a fair footing.

A LIVERPOOL organist, Mr. Albert E. Workman, has resigned his post at Emmanuel Church, Bootle, after forty-nine years' service. Valuable presents which have been made to him testify to the high regard for and achievement of a Workman and artist.

MISS E. R. ISBILLS, who died at Plaistow last week, was a successful trainer of children's choirs which used to take part in Crystal Palace festivals. Some of her solo singing and playing pupils have been very successful. In recognition of her ser-

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vices as local secretary of the West Ham and Ilford Centre of Trinity College of Music for twenty-four years, she had just been admitted as an Hon. L.T.C.L.

A CHOIR is wanted (500 voices) to take part in the great evening meeting of the S.P.G. at the Queen's Hall on Friday, April 28th. Singers should communicate with the secretary, 15 Tufton Street, Westminster.

DRUM TAPS formed the basis of a lecture given at the Centenary Hall, Stockport, to school children by Mr. Robert McLeod, of Edinburgh. In the first part he set the children all agog with his whimsical treatment of "jolly little tunes" tapped out from Haydn, Schubert, Schumann, Bach, and Mozart. He also gave examples of poets and their drum taps. J. G.

A GRANT-EARNING ORCHESTRA.

VERY interesting is the story of how an orchestra of fifty local players came into being at Ammanford. The nucleus of this society was a school string band established by Mr. Rhys Thomas, of the Bettws Council School. Here the boys accompanied the vocal music on their instruments, and also played selections as a string band. They played at many concerts in the town and district, with such acceptance that it was felt that the band should be developed into a full orchestra. A committee was formed, wood-wind instruments procured, and Mr. G. Ardfryn Thomas was appointed conductor. Many performers were added, chiefly young colliers, who purchased their own instruments, and the orchestra was registered as a class by the Carmarthenshire Education Committee. Now the orchestra earns a Government grant—I believe it is the only one in Wales to do so—and has also a juvenile section under tuition which is also a grant-earning class. In conjunction with the local Choral Society the orchestra is now rehearsing the concert works for the National Eisteddfod in August next. These two instances of what may be attained from small beginnings should serve as an object-lesson to other schools in Wales. H. N.

COMPETITION WORLD.

AT TORQUAY a public meeting has been held with a view to holding a competitive festival. Strong support was given by leading townsmen. It was agreed to invite the South-Western Semi-national Eisteddfod to hold its 1922 festival at Torquay, and a local committee was appointed, with Mr. J. Lawson as hon. secretary *pro tem.* Mr. D. Conniff, the Eisteddfod secretary at Exeter, said that the syllabus would be sent to every town in England and Wales, and he described a scheme on a large scale.

INVERNESS will inaugurate the Northern Counties festival in the Music Hall on June 15th to 17th. Six counties are invited to send competitors, choral, vocal, and instrumental. Mr. J. M. McGeachan, 40, Rangemore Road, Inverness.

AT KIRKCALDY the festival for Fife, Kinross, and Clackmannan will be held on April 27th, 28th, 29th. An attractive syllabus has been issued. It is mentioned, with much regret, that one of the appointed adjudicators, Mr. Warren T. Clemens, has recently died.

THE WELSH Chapel at Paddington (Shirland Road), has had a very successful Eisteddfod, with a large number of entries. Mr. T. J. Morgan, of Aberdare, was the adjudicator. Three choral classes had liberal money prizes offered. The winning ladies' choir were the Cymric Singers, conducted by Mrs. Myfanwy Griffith.

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

UNCORRECTED.

Can you tell me whether the F in bass of bars 10, 12, and 14 of C. M. Spurling's "A Short Dance" in C should be F sharp? It has been suggested to me as a misprint.—L. S.

There is every reason why it should not be F sharp; in fact, it would reduce the whole passage to the commonplace.

SIGNS FOR PEDAL, PHRASE, ETC.

(1) *Should the 4 accented A's in first bar of "Youth and Spring" valse, now sent, be played as octaves with one hand (the right), or as single notes with both hands?* (2) *Should the acciaccatura octave in the eighth bar be struck before the two chords, or on the beat with the right-hand chord, the left-hand chord following?* (3) *What is the meaning of the two short slanting strokes often found in song accompaniments?* (4) *Will you recommend a book containing hints on piano accompaniment in general?* (5) *What is the meaning of the term "non legato"? Does it simply mean that passages are to be played staccato?*—V.J.

(1) The intention is evidently that they should be played with both hands, the chord being held by the pedal. (2) It is not an acciaccatura but a mere pedal effect to reinforce the bass of the harmony. One need not be too particular as to the exact time-position. The chord itself should take the stress. As a matter of fact, both bass-sound and chord should be played as much together as possible. (3) Just an indication of a break. (4) We believe that a book has just been published upon the subject by Novello. (5) Yes, in a measure. The term is usually employed to de-

MISCELLANEOUS—continued.

Various.—*Continued.*

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note a particular style pervading a passage or a whole movement, *i.e.*, the sounds are not to be bound together as is the fashion in legato playing.

UNSHAKEN.

Is it right or wrong to put in the shake when playing the "Dead March in Saul" on the organ—the shake marked in Best's arrangement in the second bar from the end on the high C? I was severely taken to task for daring to put it in.—ENQUIRER.

We think it the worst possible taste to put in a shake on the note you mention. Best was a very fine organist, but the propriety of many of his "improvements" in the arrangements of classical compositions is open to serious question. The "Dead March," in particular, has so many solemn associations that it requires solemn treatment, and "shakes and trills and other frills" are most objectionable.

VOLUNTARIES FOR ANNIVERSARY.

(1) *Will you please suggest about half-a-dozen pieces of good music (voluntaries) for the pipe organ suitable for use at a Sunday School anniversary service? I should like to know of some pieces of moderate difficulty which would be appreciated by the congregation on this occasion.* (2) *Please also tell me who the publishers of Karg-Elert's "Sixty-six Choral Improvisations" are. Can these be obtained separately, and which of them do you advise?*—P. H. W. C.

A selection from the following would probably suit you. Several of the pieces are quite easy: (1) Batiste: Andante in G (Ashdown); Mailly: "Pâques Fleuries" (Augener); Guilmant: Grand Chœur in D (Augener); Wolstenholme: "Seraph's Strain" (Novello); Mendelssohn: Prelude in G (various publishers); Elgar-Brewer: Chanson de Nuit (Novello); Spinney: "Vesper Bells" (Weekes); Spark: Variations on "Jerusalem the Golden" (Novello). (2) Either Novello or Augener would supply the choral improvisations. We cannot say if they are published separately or in their various grades of difficulty. Among the easiest of Karg-Elert's works are: Five Easy Preludes and Fugues (Augener); Sonatina in A minor (Novello); Sonatina in E minor (Novello).

PURCELL.

Will you kindly give metronome rate of Sonata in G minor by Purcell, violin and piano, four movements?—TONIC.

Adagio, crotchet=40; moderato, crotchet=120; adagio con espressione, crotchet=63; vivace, quaver=176. But do remember that metronome figures can never be anything more than the merest approximation to tempi. Your own artistic feeling alone can give you the exact tempo of any movement.

OPERATIC SELECTIONS.

Are there any arrangements for pianoforte, first and second violins, of operatic selections from well-known operas, such as "Pinafore," "Carmen," "Il Trovatore," etc.? The arrangements should not be difficult, and should be attractive to boys and suitable for a school concert.—AJAX.

If you send a postcard to Messrs. Augener, Ltd., 63, Conduit Street, London, W.1, telling them what you want, they will send you a long list of arrangements such as you describe.

JOSEPH PARRY'S "ABERYSTWYTH."

Can you give me some particulars of Dr. Joseph Parry's hymn tune "Aberystwyth," i.e., if it was composed for any special occasion? This is a tune much liked by us in Wales, although perhaps a trifle too melancholy for English ears.—T. A. B. D.

The tune takes its name from Aberystwyth, where it was composed. For years it was the practice of Joseph Parry to write a hymn tune every Sunday. The better the day the better the deed, but that day may have been wet. Aberystwyth is not always like that. As you say, it suits the Welsh people, but English people are becoming equally melancholy, to judge by the popularity of this tune, which is certainly the best known music by Joseph Parry.

PURCELL FOR CONTRALTOS.

Can you suggest some good songs by Henry Purcell for contralto? They are to be sung at a musical societies' concert, which is to be entirely of Purcell's music.—G. H.

In the "Album of Twelve Songs," by Purcell (Novello), there is an air from "Dioclesian": "What shall I do?" which ascends to E. A transcription of "I attempt from love's sickness to fly," by Alfred Moffat, can be had from Augener's. Such adaptations are necessary if contraltos are to sing Purcell. Perhaps your accompanist can transpose "On the brow of Richmond Hill" and "Nymphs and Shepherds" (numerous editions), or a mezzo can sing them as printed.

ANSWERS IN BRIEF.

E. C.—The acciaccatura must be played.

FOXGLOVE.—(1) We have not given violin notes similar to the pianoforte notes on Associated Board pieces. Ask us a definite question if we can help you, but do not expect analysis of an album. (2) The copies we recommended to "Excelsior" (*Musical Herald*, June and July, 1912) are obtainable at our offices, 4d. each.

F. J. P.—Hollins' "A Song of Sunshine" and Harvey Grace's "Lament" for organ are published by Stainer and Bell. The other pieces on your list can be obtained from or collected by Augener.

E. O.—It is extremely unlikely that you can get in this country the waltz published in Peru of which you send the refrain.

C. W.—The Duet Concertina had a short vogue for music-hall display. Music suited to it is unobtainable, and the instrument is seldom heard now. A full account of its characteristics was given in the *Musical Herald* (still obtainable) for December, 1901. You should have no difficulty in playing from harmonium albums if you transpose the lowest octave.

L. G. E.—Grove's "Dictionary of Music" consists of 5 volumes, price 25s. each, and the publishers are Macmillan & Co.

ACORN.—As you do not state the key or give the context, and only write down a single chord, there is no satisfactory answer to your questions. You write the chord correctly and give its inversions. The chord may be written in various ways, but there must be progression if chord-naming is required.

Musical News and Herald

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Percy C. Buck — P. G. Konody
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On Cataloguing.

BY THE EDITOR.

APROPOS of musical organisation, I suggested in these columns not very long ago that an imperative need of the musical world was an efficient and comprehensive card-index. The subject then under discussion was, in a broad sense, the business aspect of music, to which furniture of this kind would be, even visually, an appropriate accessory. It belongs to the office, and would appear out of place in the studio. Yet musicians require the kind of information that is stored in a card-index as much in the exercise of their art or profession as in the furtherance of their professional or business interests, and it is for the most part either entirely inaccessible, or obtainable only with such difficulty that any musician may be excused for desisting from its pursuit. For the moment the kind of information I have in mind is that relating to the available music of the world. Its executants may be left to those whose business it is to arrange for their public appearance. But everybody who plays, teaches, or listens intelligently to music does require, at some time or other, reliable information concerning the repertoire. If he becomes acquainted with a work which satisfies his taste, his first impulse, if he is of an alert disposition, will be to ascertain what other works are available by the same composer. He will probably wish to know also the order in which they were produced, so that, if his curiosity has been sufficiently aroused, he may trace the composer's development from stage to stage. Biography will probably interest him less, for the only aspect of a musician's life which is relevant to his work is that which is never published. But he may desire to know important dates, and perhaps the environment from which this new music sprang.

If a composer arouses any considerable degree of interest, the genuine music-lover will probably acquire in course of time a deep-rooted prejudice against any selection from his works in the making of which he has had no hand. For my part I object equally to the kind of selection that a publisher makes when he compiles an album, to the selection made by executants in their programmes, or by their public in awarding different degrees of popularity, and to that other selection made by the imp of chance which will cause one composition to come into my hands sooner than another by the same man. If I am sufficiently interested I must have his complete works and make my own choice in defiance alike of publishers, executants, public and chance. But I have often found it exceedingly difficult even to procure a complete list of them unless I addressed myself to the composer in person. As an illustration of these difficulties it is amusing to note that when a writer on musical subjects has laboriously compiled a list of a modern composer's works, such as should be accessible in any work of reference, it is not unusual for him to claim copyright for his achievement in bibliography.

We require, in fact, a systematised survey of the best music of all periods and of all countries down to the present day. To compile one would involve considerable labour. On

ARNOLD DOLMETSCH
By Mrs. Gordon Woodhouse. *See page 402*

LETTER FROM VIENNA
By Egon Wellesz. *See page 402*

A WORD FOR KAPP
By P. G. Konody. *See page 404*

IN LONDON
By Edwin Evans. *See page 405*

the other hand, this labour, if precautions were taken to avoid duplication or overlapping, would not be considerable in proportion to the community to whose service it would be devoted, for one centre could accomplish it for the whole world. What I have in mind is a *catalogue raisonné* of an imaginary ideal musical library. An ordinary catalogue would be useless, for if compiled mechanically it would aim at completeness, and therefore include an enormous proportion of wasted material. Otherwise the old-established Hofmeister, or the more recent "Universal Handbook of Musical Literature," founded by Pazdirek, would serve as a foundation, but both are far too voluminous for practical purposes. So far as this country is concerned, the small but comparatively useful "Annual" of the British Music Society furnishes a precedent for future development, but for the present it suffers from the inclusion on an equal footing of a considerable amount of trivial music. Rich as is this generation of English musicians, its wealth could be listed more usefully in a third of the space. As few countries can boast a contemporary activity as great as ours, it is probable that a volume perhaps twice the size of this small annual would suffice for a survey of contemporary music generally. Such a volume, appearing now, would be invaluable. But whence will it come?

In my own library there are two compilations from which there is some guidance to be derived. Both concern the literature of the piano, and both were published in 1907 with a statement that they had been brought up to date within a year or two, except that one of them is restricted to composers no longer living. This one is by Hortense Parent, the founder and principal of the Ecole Préparatoire au Professorat du Piano in Paris, and the other by Adolf Prosniz, professor at the Vienna Conservatoire. The French effort does not disguise its pedagogic purpose. It is chiefly a guide for the teacher, but the information it contains is carefully tabulated and reliable. Prosniz's work is of more general utility, devoting less attention to providing teachers with a choice of music of every degree of difficulty for their pupils, and more to the information likely to be sought by the executant or the dilettante. If the two works could be telescoped one into the other, brought up to date, and further internationalised by the inclusion of a larger proportion of music from certain countries concerning which the respective editors seem to have been insufficiently informed, the result would be a work of reference such as every pianist in the world would be glad to have. An annual supplement of a few pages would suffice for it to keep pace with events, and a new edition might perhaps appear every ten years.

Before replacing these volumes upon my shelves I cannot resist quoting from Prosniz's classification of his third period, 1830-1904, which includes the Romantic School. He has invented a new term to distinguish the masters from the minor composers. Perhaps he had a vision of them gyrating in the Elysian Fields, for he calls them "coryphees." Of course he is thinking of the coryphæus, who led the chorus in the Greek drama, from which the word is applied to leadership generally, but German orthography is unkind to him, for it makes no difference in spelling between this and a ballet-girl. The coryphees, then, are Mendelssohn, Schumann, Chopin, Liszt, Rubinstein, and Brahms. Next follow a section devoted to composers of secondary or special significance, a third to a long list of other composers whose works are considered to have artistic or historical interest, a fourth to fashionable piano music, a fifth to pedagogic music, and a sixth to composers whose reputation rests upon other than piano music, but who nevertheless contributed to the literature of that instrument.

Even these schemes are, however, still a little more comprehensive than is quite necessary. In both of them there are included a large number of composers who have very little to say that is of interest to the musician of to-day. Many of these could be removed in favour of contemporary writers. One way of dealing with the latter would be to classify them in three groups. The first would include those who, whatever their tendency, are of sufficient interest for a complete list of their works to be desirable. The second would comprise a larger number of composers, not all of whose works are of sufficient significance to be recorded. The third, which might be tabulated by works rather than composers, would cover those writers who, whilst not figures of outstanding interest, have, so to speak, risen above themselves in one or two works. Every pianist will call to mind such composers. But whoever edits this compilation will, if he has a conscience, need to examine carefully and without prejudice the entire output of each composer if he is to escape the charge of making a selection such as those described above. And even if he has a conscience, there is still the risk that he may have no leisure, for it will require a great deal of that increasingly rare commodity if he is to perform the task well.

New Conductor for Royal Choral Society.

Members of the Royal Choral Society and others will be interested in the news that Mr. H. L. Balfour has been appointed as general conductor on the retirement of Sir Frederick Bridge. Mr. Balfour has been associated with the Society for over twenty-five years, and on the recent occasion of Sir Frederick's illness, deputised for him with much success.

COMMENTS OF THE WEEK.

The Missionary Attitude.

Our esteemed friend, "R.C.," of the *Daily Mail*, is inclined to throw cold water upon what he describes as the "missionising attitude" of the numerous enthusiasts who are now planting the banner of English music on foreign soil. If their attitude really could be adequately described by dubbing them all missionaries, there would be some justification for charging them, as he does, with "mixed thinking." If there were an indiscreetly vigorous attempt at proselytising, we would go even so far as to utter the pious wish that its protagonist should land on some cannibal island in his wanderings. But we believe that, in the majority of instances, "R. C." has completely misread the attitude of those concerned. As we have ourselves, when opportunity arose, urged abroad the claims of English music, we may be assumed to have an inkling of the underlying psychology. We would describe the motive as simply the desire to share a good thing with one's neighbour. Should that good thing happen to be a new dish, with which our neighbour was not acquainted, but which had pleased our palate, we would not hesitate to vaunt its quality to him and persuade him to try it. Such a motive has not the intrinsic impertinence that enters into most missionary effort. On the contrary, it sets an example in good manners that is generally, though not always, reciprocated. There also enters a certain *amour propre* into our attitude. This country lived far too long upon the musical munificence of the Continent. Its self-esteem demands that it should in turn contribute to the musical support of Europe. And, finally, dear "R. C.," in music as in other matters, it is more blessed to give than to receive.

Dent on Light Opera.

Another esteemed friend, E. J. Dent, is troubled because in various discussions upon the question of the importation of light opera from Germany or Austria "the political aspect of the question is given plenty of prominence; but to discuss the political aspect is useless, for the people who advance the political argument are obviously persons with whom argument in a reasonable sense is impossible." Not having employed that argument ourselves, we face Mr. Dent's castigation without flinching, but we envy him his confidence in his own superiority over those who have done so. In its essence the usual argument, which is not restricted to our late enemies, is political only when badly expressed. Otherwise it is economic. Very few musical comedies are worthy of being classified as art. The majority of them are, purely and simply, *articles de commerce*, and as such they fall under all the arguments that are usually employed against the practice known as "dumping." No sensible man has any objection to the importation of a genuine work of art, whether in the serious or in the lighter vein. If the light opera to which Mr. Dent refers in the *Illustrated London News*, without naming it, is as good as he hints, nobody here will object to its being brought over. But every sensible man does, or at least should, object to contributing to the support of a foreign mediocrity when a native mediocrity can do the work equally well and thus avoid becoming a burden on the rates. There is also the argument of fair play. Instead of developing an enterprising spirit of their own, our theatrical managers batten—or at least such is their intention—upon the greater enterprise of their Continental brethren. The dice are thus loaded against the native composer. Our managers first deprive them of the opportunity of acquiring theatrical experience, and then condemn them for not possessing it. We appreciate their present difficulties, but as they themselves permitted our own excellent light opera tradition to become in this way submerged, so that a great effort will be needed to revive it, we are more reluctant to whitewash them than is, apparently, Mr. Dent.

Service to the Community.

Mr. Edward W. Bok, a well-known Philadelphia journalist, who has apparently found his profession more lucrative than is the common experience, has recently founded an annual prize of 10,000 dollars to be awarded by trustees to the person who, in their opinion, has rendered the most valuable services to the city during the preceding twelve months. In order to appreciate what follows, the reader must pause here and endeavour to imagine, if he can, in the first place, the kind of trustees likely to be selected by a London journalist of sufficient popularity to have amassed a fortune. Who are our most prosperous journalists? Whom would they select? These preliminary questions being answered, let the reader proceed to imagine the nominees assembled to decide who had rendered the most valuable services to London during the past year. What kind of a public benefactor would it be? Think that over well before you answer, and then, dear reader—as used to be the mode of addressing you—learn the decision of these citizens of Philadelphia, which was that the first award of the prize should go to the conductor of the Philadelphia Orchestra, Mr. Leopold Stokowski.

LETTER FROM VIENNA.

Schubert Quartets—Pfitzner's New Cantata—A Young Composer—A German Pianist.

THE most beautiful living reminder of the Mahler period is offered by the Rosé Quartet. When one follows the irreproachable *ensemble* playing of this association, one has an illustration of the perfection with which music was performed in those great days. A Schubert programme, including the posthumous quartet in G minor and the octet, was the occasion which gave me an impression of that period. It was impossible to imagine a more inspired or a more accurate performance. Nowadays the Rosé Quartet travels far throughout the world. But when these artists are in Vienna their concerts become the great event of the day. On the same high artistic level was a concert conducted by Wilhelm Furtwängler at which Beethoven's First Symphony and Berlioz's " Symphonie Fantastique " were performed. Already Furtwängler is accepted with us and in Germany as the spiritual, as well as the titular, successor of Nikisch. He conducts with a passion and a tempestuous impulse to which equilibrium is given by an absolute command of the score and of all the composers' indications.

Furtwängler also conducted Hans Pfitzner's new romantic cantata " Von Deutscher Seele." This work consists of a series of orchestral settings of poems by Eichendorff (whose best lyrical poems are to be found in Schumann's songs), connected by orchestral interludes and choruses. This work is assuredly the ripest as yet produced by the composer of the " Rose vom Liebesgarten " and of " Palestrina," but I do not feel that his world is ours. That romantic world has gone down, and when Pfitzner endeavours to recall it I become conscious of the split between reality and artistic representation. It has the old perfume of legendary days to which Schönberg has bidden farewell in his " Pierrot Lunaire." And yet, in this new work of Pfitzner's, as in its predecessors, one cannot resist an impression of greatness and sincerity which one is compelled to respect.

At a modern concert were heard piano pieces and songs by P. A. Pisk, a young composer who has studied with Schönberg and Schreker, and is beginning to become known among us. These pieces and songs reveal a personal physiognomy and great technical ability. A string quartet that he has just completed rounds off favourably the impression made by this new arrival.

Much interest was aroused by the recital given by the German pianist Eduard Erdmann, who has rapidly established an outstanding reputation. Erdmann, who also shows much promise as a composer, played a new " Dance-Suite " by Arthur Schnabel that was full of interest. Schnabel, who first became known as a pianist, has in recent years produced a number of compositions, showing great originality, which are as yet not so well known as they deserve to be. There was also much interest in the performance of an unfinished piano sonata by Schubert, which has been completed with much skill and fidelity to style by Krenek, a young composer from the school of Franz Schreker.

EGON WELLESZ.

ARNOLD DOLMETSCH.

IT is perhaps not too much to say that Arnold Dolmetsch has rendered greater service to old music and its interpretation than any man now living. To-day there are signs of a tardy awakening to the fact that no proper appreciation of the works of the old masters is possible, unless they be performed in the manner in which they were written and on the instruments for which they were composed. In his recitals of old music on old instruments, started now over a quarter of a century back, Arthur Dolmetsch was the pioneer in revealing to us the beauties of both. His, too, the rare gift to recapture the very spirit and atmosphere of a bygone age. His hearers feel that, with himself and his family, music is not merely an ornamental adjunct but, as it used to be, and should be, the familiar expression of their daily life. But for him, in this country at any rate, the lute, the viols, the recorder, clavichord, virginals, and harpischord would have remained archaic and beautiful, but meaningless, names. In the same way his accompaniments to the many exquisite old songs he has rescued from oblivion, are harmonised entirely in the spirit of a past age, while his book, " The Interpretation of the Music of the XVIIth and XVIIIth Centuries, revealed by Contemporary Evidence," is a mine of authentic information, the result of many years' research among rare old books.

But all this is but a part of Arnold Dolmetsch's services to old music. He is, too, a consummate craftsman, and I consider him unrivalled as a restorer of old instruments and as a maker of new ones. His new harpsichords seem to me the most beautiful in existence. Of course, we cannot tell what the old ones were like when new and at their best, but they could not well have surpassed these with their endless variety and beauty of tone by which almost orchestral effects may be produced by those who know how to play them. His virginals and his clavichords, the latter especially, are beautiful instruments; these and recorders he makes at his workshop at Haslemere —a delightful workshop adjoining his home, where his family are trained to help in the making of the instruments they play.

I have known Arnold Dolmetsch many years. I have a warm regard for himself and his family, and it is a pleasure to me to have this opportunity of saying how much I appreciate him and his work.

VIOLET GORDON WOODHOUSE.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be " The Burden of Flame."

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No. 12.—"*Plus fait Douceur que Violence*" (*Arnold Dolmetsch*).

A WORD FOR KAPP.

IT was with considerable reluctance that I agreed to express an opinion on Kapp's "Impromptus and Etudes" and on the attitude towards them adopted by Dr. Borland and a large number of correspondents. The reason for this reluctance is very simple. The *Musical News and Herald* recruits its readers very largely from among professional musicians and music students. To this class presumably belong those whose condemnatory letters betray a deplorable deficiency in sense of humour and an equally deplorable lack of understanding the essential nature of art—other than music. And—a terrible confession to make in the columns of a periodical devoted to music!—this inelasticity of spirit, and insensibility to the appeal of any art save their own, is exactly what experience has taught me to expect from those whose mind dwells too exclusively in the realm of sound. Of course, there are exceptions, many exceptions, but the fact remains that for every score of painters or graphic artists who frequent concert-hall and opera and take an intelligent interest in music, there is perhaps one musician who will visit an art exhibition or evince a corresponding understanding of the visual arts.

In sifting the correspondence on Kapp's alleged "frightfulness" I was forced to the conclusion that the real issue is not the merit or demerit of Kapp's work, but the legitimacy of caricature in general. If Kapp's good-natured, and often sympathetic, "Impromptus" are offensive, then real caricature with its malicious distortion must be regarded as a positive crime. Mr. Gabriel Atkin, one of the artist's defenders, quotes one definition of caricature as "a figure or description in which beauties are concealed or blemishes exaggerated in order to make the object ridiculous." Now, if Kapp were attacked on the ground that some of his "Impromptus" are designed in defiance of this law, and cannot, therefore, be legitimately described as caricatures, the cavillers would have a leg to stand on. There is no exaggeration of blemishes, nothing intentionally ridiculous, in the "Mischa Elman," the "Busoni," the "Harriet Cohen" drawings, though "D'Alvarez" and "Sir Landon Ronald" are caricatures in the true sense of the word. If Kapp has any fault, it is the lack of malice, the absence of the poisoned sting which makes French caricature so amusing to the public and so terrible to the victim. What Kapp's detractors resent is his intensified characterisation, his departure from dull photographic truth: they cannot forgive his being an artist.

The weakness of the anti-Kapp party's cause is revealed by the blatant contradictions which occur in these attacks. One of the correspondents finds that these caricatures, "while possessing a certain kind of cleverness, savour more of the coarse and somewhat brutal German type of humour than the typical British good humour." "To my way of thinking," says another, "they are neither humorous nor are they of any artistic value. This week's atrocity is particularly vulgar and revolting, and if Miss Harriet Cohen, or, for the matter of that, any other human being, appears like that to Mr. Kapp's eyes, the sooner he wears heavily tinted glasses the better, or else ceases to record these 'views' on paper. What about the semi-circular keyboard? Is the idea patented?"

To this correspondent and to Mr. S. G. Wright—who, after confessing that he sees nothing entertaining or instructive (!) in the drawings, expresses his fear that "the originals might see them and feel considerably hurt"—it may be a shock to hear that Miss Harriet Cohen is "always very amused and interested" in Kapp's caricatures, regards them as "friendly in feeling rather than cruel," and finds in the one of herself "a delicate atmosphere of Beauty"; that Sir Landon Ronald, who really fared much worse at the hands of Kapp, writes to say, "Not for one moment did Mr. Kapp's cartoon of myself hurt me in any way. On the contrary, it amused me!"; and that some of the unfortunate "victims" have expressed their indignation by buying the original drawings! The objection to the circular keyboard is about as reasonable as a sarcastic comment on a writer who in describing a railway journey speaks of the landscape rushing by. Has anybody ever heard of a rapidly moving landscape?

Personally, I think we should all be grateful that in Kapp we have a caricaturist upon whose shoulders will descend the mantle of the inimitable "Max." Of the quality of his art it is impossible to speak in general terms. The few drawings so far published are of extraordinary variety, embracing witty caricatures, brilliant character studies, and fantasies of a more abstract nature like the "Tutti," in which the very essence of a musical climax is expressed in rhythmic form. Could anything be more charged with personality and temperament than the caricatures of the two conductors, "Adrian Boult" and "M. Ansermet"?—Ansermet, dematerialised, his whole body being merely a continuation of the expressively waving arms. The caricaturist's task is not to give an accurate rendering of a person at one particular moment of his existence, but to find a synthetic line to sum up all that is most characteristic in the subject—in his physiognomy, his mannerisms, his gestures. And this is exactly what Kapp has achieved in the "Ansermet," the "Harriet Cohen"—a masterpiece of psychologic penetration and appropriate rhythmic design—the "Sir Landon Ronald," and the "Adrian Boult."

P. G. KONODY.

A selection of the letters on *both* sides of this controversy appear on page 410.

In view of the controversy about Mr. Kapp's unconventional portraits, many of our readers will be interested to hear that a second exhibition of a number of his original drawings is to take place at the Leicester Galleries, Leicester Square, at the end of May. Here admirers—and others—will have the best opportunity of judging Mr. Kapp's work for themselves.

In London.

Gerhardt and English "Lieder"—The Delius "Requiem"—Béla Bartók's Violin Sonata — A Composer's Concert.

IF some of the attempts to revive our pre-war predilections have proved disappointing, the return of Elena Gerhardt must be placed to the other side of the account, for the admiration given to her when the verdicts of musical London were delivered from the German Athenæum, is still hers after the general widening of the musical field that has taken place in the interval. The reason is a double one. In the first place it is personal, for she is an exceptionally fine artist, and, except for an occasional slight tremor that can plausibly be ascribed to emotion, the lapse of time has left her great gift unimpaired. The second is that she represents a branch of musical art that is self-contained, complete in itself, and has passed beyond the field of discussion. The virtues and defects of the German *Lied* no longer have any mystery for us. We take them for granted and are prepared to enjoy both without question. All that we ask is that they should be worthily presented, and in this Elena Gerhardt satisfies the most exacting standard. Every inflection of her voice, and such outstanding qualities as her superb *legato* and her delightful *pianissimo,* are trained to the service of the type of song which she has made her province. It is quite possible that they might be found less perfect in application to other music, but that is neither here nor there, since it is this one class of music that we ask from her. It is possible, for instance, to argue that, though her expression is beautiful in itself, it is of one kind, and even such *Innigkeit* as hers may pall after an hour, but this applies to the institution of the German *Lied* itself, which has precisely that character. Where a succession of composers have fallen into the same mood one can scarcely expect one and the same singer to vary it. It is enough that that mood should be presented at its best, as it was by Elena Gerhardt and her splendid accompanist, Paula Hegner, at Queen's Hall.

There is one reflection, however, which applies to the *Lieder* singer in general and to the devotees of the *Lied.* The delicate task of selection has been performed for them, in advance, by others. The standard repertoire is a treasure of wealth within which they can scarcely go wrong. It represents a high level of taste. Why is it that, when they venture outside of that repertoire, they so frequently fail to show the discrimination that their high standard would lead one to expect? Elena Gerhardt did this by including in her English group two songs which, to say the least, did not represent that element in English music which aspires to rank beside the German *Lied,* and the audience of devotees applauded these with as much enthuiasm as the rest of the programme, and perhaps more. This made me suspect, not for the first time, that the cult of the German *Lied,* alike in singers and in their audiences, is an inherited faith, for it is apparently not incompatible with an inferior taste. In other words, that Queen's Hall audience would not have discovered Brahms for itself if Brahms had been an unknown composer presented among many. And I cannot help wondering whether even Elena Gerhardt would have done so, since her own selection, apart from the songs which tradition had selected for her, did not show the fastidious taste that separates the chaff from the grain.

Taste enters also into any discussion of the Delius Requiem, performed by the Philharmonic Orchestra and Choir under Albert Coates. Somebody has pointed out that the text is not pagan in a positive sense, but merely anti-Christian. This is, however, not a question of religion at all. A wise man once said that his religion was that of all sensible men. When asked what religion that was, he answered that no sensible man had ever told. Moreover, the belief in the immortality of the individual soul concerns the individual. It is the belief in the continuity of human endeavour in the aggregate that matters to the community, and the artist is one who addresses himself to the community. But it is not necessary to judge Delius's work ethically. I have always protested against music being judged from that standpoint, and I am not going to commit the same error. It is on other grounds that I dislike his text. It is thoroughly bad literature, pretentious and platitudinous, composed largely of borrowed eloquence badly put together. There are suggestions of distinguished sources, but the springs have become muddied. I find it difficult to understand how Delius can have thought to erect a work of art upon such a foundation. That he has nevertheless achieved some moments of real beauty is a signal proof, if proof be necessary, that his music towers above his philosophy. It is not a great work, but only a man possessed of genuine musical imagination could have made it as good as it is. And wherever music gains the upper hand it rises to a good height. It is when it trips over the text that it comes toppling down again. That is the principal reason why the two solo parts fail to arouse interest, though Amy Evans made the most of hers, and Norman Williams would have done the same had he not been over-anxious. Orchestra and choir divide the best moments, and, several days after the event, I find my best memories becoming more and more associated with the orchestra, especially in the third section.

When writing about Bartók last week I had neither heard his violin sonata nor read H. C. Colles's admirable comment upon it, which I purposely put by for perusal after becoming acquainted with the work. It was performed on Friday at the Æolian Hall by Jelly d'Aranyi and the composer, and no reading could have been more authoritative, for Miss d'Aranyi made one feel that she had penetrated the work thoroughly, and was drawing to the full upon the resources of a rich musical temperament in its interpretation. Bartók was indeed fortunate in being able to present this difficult composition under such ideal conditions. It is a very remarkable work in many ways, one

of which has been pointed out by Mr. Colles, who writes that each instrument is treated in accordance with its own character, neither pretending to do the other's work. That, of course, is the contemporary tendency in instrumentation, and it is encouraging to find that the inevitable consequences are at last being accepted on their own ground, instead of being measured by a standard based upon the note as written in preference to the note as it sounds. Thus he writes that "the violin supplies human feeling, the piano prevents the violin from becoming hysterical," which is another way of saying that Bartok uses on the violin the inflected qualities which are characteristic of the violin, and does not hesitate to employ on the piano the percussive qualities which are characteristic of that instrument, at all events in one of its two aspects. By the way, I wrote last week of the special aptitude of the piano for "the abrupt, uninflected juxtaposition of sonorities," and Mr. Percy Scholes, in the *Observer*, is apparently moved to hilarity by my use of the last word. Would he kindly supply me with another conveying the same meaning, so that I may not offend in future? My limited vocabulary does not offer me an alternative.

This employment of the piano contributes materially to give musical expression a dynamic character. One result of this is that the music is more accessible when the movement is rapid. In this sonata, for instance, an instinct which I have learned to trust, assures me that the quality of the slow movement is richer than that of the *finale*, though the latter may make a more immediate appeal to my normal receptivity. Rhythmic energy produces reactions which are almost automatic. Of course its effect does not stop there, or else its artistic value would have to be reconsidered. But this first repercussion, if one is not on guard, is disturbing to the judgment. It has misled some people to believe, quite honestly, that contemporary music is returning to the tom-tom stage, and it constantly tempts others to think that it is less interesting or significant when its pulsation is less insistent, both of which opinions are due to superficial perception. For the rest, let me return to Mr. Colles on the sonata: "In listening to it, the more completely one dissociated it from all other kinds of music the more intelligible it became. . . . The process of dissociation is not an easy one." As I wrote last week, it demands not so much ability as an effort of will, which not everybody is prepared to make. Yet again: "Only a very clever or a very stupid person would profess to understand it at a first hearing, but quite an ordinary person may confess to being moved by it." Before having read this I endeavoured to make it clear last week, once and for all, that we, who respond to such music as this, do not, as one of our opponents has so frequently suggested, harbour any stupid claim to a superior understanding. We are moved by it. We cannot help it if others are not. And nothing that they can urge will alter the fact that we are moved by it, or convince us that it is wrong to be moved by it. Mr. Colles and I are ordinary persons who were not too sophisticated to be moved by this sonata.

Next to the sonata the most interesting of the works performed was the eight improvisations for piano on Hungarian folk-tunes to which I referred last week. The earlier folk-song arrangements which were sung by Miss Grace Crawford are certainly attractive, but do not display the same degree of individuality.

In the ordinary way of concert-giving, one-composer programmes are seldom good policy. But they are justified when their purpose is to consolidate the scattered impressions which result from the percolation of a new name into the current repertoire. Gerrard Williams, for instance, has had songs sung here and there, but never in such number as to present a representative selection, and a very occasional performance of his orchestral or chamber music. Even on the wildly improbable supposition that the same people were present on each occasion, it is more than doubtful whether many of them would trouble to bring their recollections together to form a musical portrait of the composer. It was therefore quite wise on his part to arrange a concert of his works, even at the inevitable risk that a succession of small works having such close affinity might develop a feeling of sameness. The most important composition offered was the string quartet, on which I commented some time ago, when it was played by the same combination as on this occasion, Miss Rhoda Backhouse and her companions. Except that the composer has provided opportunities for the removal of the mutes during the more intense middle section of the slow movement, there is nothing new to report. His mannerism of insistence upon figures which acquire somewhat the character of an *ostinato* does not seriously impair the charm of this delicate, unpretentious work, and in any case the mannerism itself becomes a very valuable asset to him in the composition of his songs. In many of them, such a figure provides the pianistic background against which the vocal line moves with quite unusual ease, sometimes perhaps approaching the edge of the obvious, but never transgressing it. A favourite of mine is the "Idyll." In a remote way, not in the least due to actual resemblance, this method reminds me of some of the best French song-writers, and, in this particular song, of Albert Roussel, one of the most delicate of them all, with whose "Le Jardin Mouillé" it has a slight affinity. It is a charming style, and as few of our composers seem drawn to this type of song, there is a niche ready for Gerrard Williams in the pantheon of our singers. In fact, he is already installed in it, and this selection of his songs, given by Miss Phyllis Carey-Foster and Mr. Osmond Davis, should confirm him in possession. The former is already well known as a sensitive interpreter of such songs as these. The latter, a newcomer, is a pure lyric tenor of light vocal quality and much delicacy of expression. Gerrard Williams's piano pieces attract me less, probably because a certain tenuity of substance, which may yield a becoming garb for a dainty lyric, is dangerously near to poverty when there is no poem for it to clothe. Perhaps he is conscious of this, for the programme gave the text of some poems on which piano pieces were based, but the connection could scarcely achieve the intimacy that one feels in his songs. They had an able interpreter in Mrs. Norman O'Neill.

E. E.

OTHER LONDON CONCERTS.

CHAMBER MUSIC AT HOME.

Concert by Birmingham String Quartet.

A charming concert was that given at Mrs. A. L. Howard's house at Regent's Park by the Birmingham String Quartet. These chamber concerts in private houses have a character of intimacy which may or may not have been the character of similar concerts a hundred or more years ago, when chamber music arrived at fullness of being, but which is certainly welcome to-day in contrast and relief. At present it is the audience that is not thoroughly comfortable, scarcely knowing whether to act as at a private reception or as at a public function. The Birmingham Quartet is a body that lives largely in the world of pure beauty and refined sentiment, and with the Mozart in G (Köchel No. 387) reached the very high levels of its art. The programme included the Ravel Quartet in F, a 'cello sonata by de Fesch (played by Miss Joan Willis), and some smaller items.

15, Chester Terrace, *March 18th.* S. G.

A CORNISH SOPRANO.

Future for Olive Jenkin.

There should be a bright future for Miss Olive Jenkin. At present her soprano voice is somewhat unbalanced, the lower notes not possessing the ringing quality which distinguishes the higher, but control should come with experience and also greater ease in the delivery of florid passages. The vigour of attack and assurance and the clearness of articulation testified to self-reliance and quick nerve response, and the readings, to a lively imagination. Mr. William Penrose's violin playing provided agreeable variety, and Mr. H. C. Tonking was an efficient accompanist.

Æolian Hall, *March 21st.* F. G. W.

THE CHARMS OF OLDEN DAYS.

Mrs. Gordon Woodhouse's Concert.

It is good to be diverted occasionally from the intensities of modern music and to be impressed with the less strenuous and more intimate art of our forefathers. Such concerts as that given by Mrs. Violet Gordon Woodhouse and Miss Dorothy Silk have, therefore, a greater value than the majority of recitals. They illuminate the charms of the remote, and act as an antidote for the pride of progress. Mrs. Woodhouse is a harpsichord player *par excellence.* She has the power to overcome the mechanical defects of the instrument, and her interpretations of Bach's "Partita No. 1" in B flat and Mozart's famed "Fantasie in C" seemed to take one into the minds of the composers. In particular, the reading of the Fantasie, so often heard thundered out on a "grand," revealed how closely Mozart must have thought it out in the timbres of the harpsichord. The purity and musical tone of Miss Dorothy Silk's soprano voice and her evident sympathy with old-world song enabled her to give delightfully finished renderings of examples by Purcell and excerpts from the seventeenth century "Das Geistlicher Lied" arranged by Henrich Reimann. The spirit of these was most attractively conveyed. F. G. W.

Æolian Hall, *March 21st.*

A NEW VIOLINIST.

Cecil Alexander's First Recital.

Rich tone and plenty of colour are characteristics of Mr. Cecil Alexander's playing. He is also a very sincere musician with a technique that enabled him to conquer the difficulties of Vitali's G minor Chaconne and Sinding's A minor Suite. An occasional faulty intonation and uncertainty of attack was undoubtedly due to nerves and the fact that his accompanist, Mr. Jeffry Reynolds, was obviously not in sympathy with his artistic aims.

Wigmore Hall, *March 22nd.* G. C.

AN ARTISTIC SINGER.

Mme. Delines Best in English Songs.

There yet seems to linger an impression in the minds of many experienced vocalists that it is necessary to sing in four or five languages to make a favourable impression on an English audience. As a general rule the result proves that the singer can only pronounce one language correctly, and that the only one which makes a direct appeal, *i.e,* English. Mme. Adelina Delines at her recital sang in only three languages. She would have been wiser to have sung only in two, and wisest to have restricted herself to one—English. Understanding was shown of what the group of Brahms' songs required, but it ended in good intentions, whereas in those by English composers her vocal technique responded more faithfully and convincingly. These included Edgar Bainton's distinctive "Slow, slow, fresh fount," Hamilton Harty's descriptive "Scythe Song," and the captivating "Bubble Song" and "Song of the Palanquin Bearers" by Martin Shaw. Mme. Delines had every assistance from Mr. Frederick B. Kiddle at the pianoforte. F. G. W.

Æolian Hall, *March 25th.*

OBITUARY.

Miss Marian Ursula Arkwright, who died quite suddenly on March 23rd at the age of 59, was one of the old-fashioned enthusiasts for the music of the people of whom we have far too few to-day. Herself a composer of very considerable talent and of an education far beyond the reach of the ordinary worker, she made it in her way to help those less fortunate than herself, not only by her share in the organisation of musical festivals and similar efforts, but by her keen personal interest in the work of individuals. She will be greatly missed, not only in her own district of South Berkshire, but in other parts of the country where she willingly gave to the full whatever assistance was within her power. She was one of the first women to take the degree of Doctor of Music at Durham University, and among her compositions are a number of chamber works, chiefly for piano and wind instruments, two orchestral suites, and a concert overture, all of a programmatic character, and some very delightful choral ballads for children's voices. H. A.

THE NEWS.

Military Band Music.

From Colonel Somerville, Commandant of the Royal Military School of Music (Kneller Hall), comes news of the report of his Committee on the original works sent in for performance during 1921. In all sixteen were submitted, of which two have been selected, "Scherzo" by H. A. Keyser, and "Alla Marcia" by T. Verney. In a note accompanying their report, the Committee (Dr. Ralph Vaughan Williams and Dr. A. Williams) say: "We again deplore the fact that composers of merit do not seem to have been attracted by the military band. Most of the scores sent in are quite without distinction. While fully recognising the value of light music we fail to see why music which is merely vapid, perfunctory, or frivolous should have a place in military band repertoire any more than in that of the orchestra. We believe that we are consulting the best interests of the future of the military band by refusing any works which do not reach a reasonably high standard."

London Scholarships.

The Royal College of Music announces that the preliminary examinations for their nine open scholarships are to be held on May 31st, in various local centres through the United Kingdom. The scholarships to be competed for are as follows: 1 pianoforte, 3 singing, 2 violin, 1 double bass, 1 harp, and 1 trumpet. The scholarships entitle holders to free musical education at the College, and are generally tenable for three years. In some cases grants towards maintenance are added. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants, and we understand that further information and official forms of entry may be obtained from the Registrar, Royal College of Music, Prince Consort Road, S.W.7.

English Opera at the "Old Vic."

The revival of Dame Ethel Smyth's comic opera "The Bosun's Mate" at the "Old Vic" this week will be a feature of special interest. Incidentally, amateur operatic societies will be interested to hear that Dame Smyth has re-scored the opera for a small orchestra of some seventeen players, thus bringing it well within their scope for performance. The new arrangement requires only four wood wind instruments (flute, oboe, clarinet, and bassoon), four brass (two horns, trumpet and trombone), one kettle-drum, and the rest strings.

We hear also that Dame Ethel is writing another opera which will take about three-quarters of an hour to perform, thus forming a fellow to "The Bosun's Mate." This is called "La Fête Galante," and represents tragedy, in a Watteau setting.

Dohnanyi's New Opera.

The first performance of Dohnanyi's new opera, "The Tower of the Voïvod," which took place in Budapest on March 18th, has been an event of considerable importance. The subject of the opera is taken from an ancient Hungaro-Székler ballad, and is built round the old Oriental idea of blood-sacrifice to appease an angry god. The music has been claimed as the achievement of a musical Benvenuto Cellini, and its performance in London will be awaited with keen interest.

Restaurant Music in Paris.

So Paris is to eat in silence, or perhaps we should say without musical accompaniment. The proprietors of the Parisian restaurants and cafés have decided to dispense with music rather than pay the heavy tax imposed on catering establishments which offer their patrons music as well as food. Doubtless the decision will come as a bitter blow to many, particularly to the musicians themselves, and to them we offer our sympathy. But we cannot refrain from a slight feeling of envy. We find that acrobatic conductors and ragtime effects do not digest well with *Sole Mornay*. Besides, we have been brought up to think that the performance of music is a rite, to be attended in silence—and we don't like taciturn suppers.

To Sir Edward Elgar.

André Mangeot, who has just been in Belgium playing English music, tells us that as he was going through Bruges on his way to Brussels he stopped there in order to hear the famous Carillon play, as he had been told that marvellous "tunes" by Haydn, etc., were performed there daily. . . . Great was his astonishment when a few minutes before midday this old orchestra of bells performed our beloved "Land of Hope and Glory," complete with harmonies! Evidently a pretty compliment paid to the composer of "Carillons," or is it part of the propaganda for English music abroad?

Norwich City Orchestra.

The Norwich City Orchestra, formed at the beginning of the year, on behalf of the Corporation, by Mr. Maddern Williams, F.R.C.O., has had a very successful season. Our representative writes:—

"Numbering close upon forty and well equipped in each department represented, the combination has thoroughly justified its existence, and a repertoire well calculated to meet the requirements of the scheme has been gradually increased until the musical library at command has grown to dimensions capable of providing an excellent variety for any occasion occurring. In Mr. Edmund Weeks, A.R.C.M., Mr. Williams has had a principal violinist of the utmost value and loyalty. Many front rank vocalists have added materially to the pleasure provided weekly, and in Mr. Percival Griffiths Norwich boasts of an accompanist of rare ability."

Successor to Julian Clifford.

The late Julian Clifford's successor for next winter is not yet appointed. Our Hastings correspondent writes:—

"Adrian Boult's magnetic personality once again inspired the orchestra on March 15th, when Mozart's 'G minor' and Brahms' Piano Concerto in B flat were done here for the first time. Claud Biggs was fully equal to the exactions of Brahms, his technical and intellectual control being remarkable. On March 18th Mr. Julian H. Clifford enjoyed the distinction of conducting the first provincial performance of Vaughan Williams' Pastoral Symphony, the contemplative moods of which left its hearers in some doubt as to what it was they were desired to contemplate."

GRAHAM GODFREY'S "FORSAKEN MERMAN."

First Performance in Birmingham.

EIGHT years ago Mr. Graham Godfrey, then a student (twenty-two years old) at the Midland Institute, set to music Matthew Arnold's "The Forsaken Merman." The work was published in 1920 by Curwen & Sons, largely, I believe, at the instigation of Mr. Appleby Matthews, who hoped to produce it. Mr. Godfrey's setting is for twelve-part unaccompanied chorus; it is difficult, having great freedom in respect of harmony and modulation, and proved impracticable for the Birmingham choir and conductor. Therefore the first performance was delayed until the work was taken in hand by Mr. Joseph Lewis and the Wolverhampton Musical Society, who for the past year have been giving the "Vanity of Vanities" of Granville Bantock.

This first performance took place on March 23rd, in the Drill Hall, Wolverhampton. The Society is a capable body of about three hundred singers, but the singers were apparently embarrassed by the difficulties of the music. A perfectly satisfying performance was not to be expected; the perfect performance will come when the work has been given several times in public—as it will be—the Wolverhampton Society being disinclined to prepare music for single performance only. (There is a prospect that "The Forsaken Merman," with parts of "The Vanity of Vanities," will be heard in London shortly, the Society having a visit to town in mind.)

Mr. Godfrey's composition is a good example of its type, though I personally do not think the type a good one. It is a point-to-point setting of the objective, or descriptive, detail of the poem; not a translation of the fundamental and essential spirit. Thus there is no unifying core to the work, and no consistent drama; facts and descriptive phrases which in the poem have dramatic character, and are expressed in terms subjectively appropriate to the person speaking and to his situation, are (the music being thoroughly true to type) seized upon in respect of their detached significance, and the music given to them is born entirely of this circumstance. The danger in music of this order is that in performance it will come out as a series of end-to-end phrases and sections; and the Wolverhampton performance did not avoid the danger—as a fact, it incurred it to the full.

Mr. Godfrey once said to me that he had not taken the poem too seriously. I imagine, however, that he has endeavoured to express in his music what Arnold (and his Danish original) endeavoured to express in the text; and I am sure, therefore, that if the poem is understood by the performers the music will attain coherency. I could not see that the Society or the conductor had realised the inner poetical substance and significance of the poem; and Mr. A. J. Sheldon, in his very lengthy programme note, had not a word for these aspects of the matter. The subject which Arnold expresses symbolically can be stated in a couple of sentences, and it can be apprehended in a moment, by performers and by audience; unless it is apprehended, no such work as this can ever make its true and simple appeal. And when the performers are charged with the spirit of the drama, many of the difficulties are removed, for the reason that a *raison d'être* is established.

All things considered, the performance on March 23rd was a triumph. Some of the choral "sea" effects were astonishingly beautiful. S. G.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

KING'S HALL, W., *March 17th.*

I have not had the opportunity previously of witnessing a production of Lloyds Bank O. & D.S., but if the recent performance of "Iolanthe" is a fair sample of their work, I have certainly missed something. All the important adjuncts—scenery, dresses, and orchestra—were well above the average and gave every assistance to the players. "The dainty little fairies" worked well throughout and sang sweetly, even if the words were not always distinct. The well-drilled chorus of Peers were deservedly encored for their opening number, though this would have been improved by a greater depth among the basses. As *Phyllis*, Daisy Benson played carefully and used a pure soprano voice artistically. Although apparently suffering from a severe cold Ethel Maxwell made good as the *Queen*, while as *Leila* Evelyn H. Watts proved much the best of the three fairies. Marjorie Bell did not seem happily cast as *Iolanthe*—a character in which amateurs rarely succeed—her gestures being particularly weak. The present youthful occupant of the Woolsack must have formed the model upon which Harold Thompson founded his *Lord Chancellor*, for he omitted that touch of elderly skittishness so essential to the part, but otherwise gave an easy performance, noticeable for clarity in both song and speech. In the hands of Rupert Stanley *Mountararat* was most creditably presented, his good voice, polished style, and intelligent delivery being much appreciated. It was unfortunate that Harry Jupp should have mixed up the verses of the *Sentry's* song, for he has a fine voice and a good presence. As *Tolloller* A. Victor Thorpe sang well, but his acting seemed colourless. A young and pleasing *Strephon* was forthcoming in Walter H. James, who gave the music its full value, but whose dialogue could have been quickened with advantage. The musical director, Harry H. Wicks, controlled an excellent orchestra, and must be complimented on the brisk *tempo* he adopted throughout. Under the stage direction of W. W. Holdaway the production was smooth and finished.

FORTHCOMING EVENTS.

April 6th–7th.—Exiles O.S., "The Yeomen of the Guard," King George's Hall, Tottenham Court Road.

April 6th, 7th, and 8th.—London Joint City and Midland Bank O.S., "A Princess of Kensington," King's Hall, W.

Reports of G.W.R. Operatic Society and Barclay's Bank O.S. are unavoidably held over until next week's issue.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

KAPP'S DRAWINGS.

The Editor, *Musical News and Herald.*

SIR,—You have asked my opinion, as one of your readers.

You shall have it.

I agree with Dr. Borland in the most wholehearted way.

I shudder each week as I turn over the page revealing the latest monstrosity, and wonder whether the excellence of the rest of the paper is sufficient to counterbalance it.

It reminds me of Hans Von Bulow's dictum that a certain kind of voice was "not a voice but a disease," and irresistibly suggests an analogy.

W. C. CARTER.

The Editor, *Musical News and Herald.*

SIR,—I am glad that you have given the readers of *Musical News and Herald* an opportunity of expressing their feelings with regard to Mr. Kapp's "drawings."

The frightful caricature of Miss Harriet Cohen which appeared in last week's issue cannot surely be called artistic. It certainly is not calculated to enhance the reputation of your paper as a journal devoted to the furtherance of art.

I should imagine that if the series is continued very much longer your sales department will be reporting a considerable drop in circulation.

E. S. WARREN.

The Editor, *Musical News and Herald.*

SIR,—It is a pity that Dr. Borland should so grievously give himself away after he was asked for illuminating information. I find the word "caricature" defined as: "A figure or description in which beauties are concealed or blemishes exaggerated in order to make the object ridiculous." Dr. Borland seems to make himself more ridiculous than any artist would find easy to make him, for what he appears to want is not a thing of character, but a rather "Arty" form of blurred photograph—perhaps with a bowl of lilies in the foreground. He proves nothing by his abrupt discarding of the obvious insight shown in Kapp's work, save that he is scarcely equal himself to facing such penetration. He should take care lest, after making such remarks public, he is dunned by enterprising manufacturers of beautifying face-creams.

However, since the Kapp seems to fit so well, he is obviously the more merited to wear it.

GABRIEL ATKIN.

The Editor, *Musical News and Herald.*

SIR,—I had always thought to be the subject of a cartoon was to achieve fame, and I believe certain people even go so far as to purchase and frame caricatures of themselves. They must, of course, be very large-(he)arted!

The caricature is such an ancient institution it is amusing to hear the "little voice" hated of journalists "crying in the wilderness." To have a son famous enough to merit the ink of a caricaturist is an honour that falls to but few. I have the set of Kapp's *Musical News and Herald* caricatures, and, having seen and heard all the personalities of these wonderful drawings and lots more, I believe Kapp possesses the most wonderful power of "summing up" his subject, as well as suggesting potent personal factors. The caricatures as a set are a precious possession for any music-lover, and anyone with a spark of elemental artistic perception would at once value their vivid cleverness, while the impressions "Subito," "Tutti," and "Song" are wonderful as suggestions. The gift of imagination is not to be denied, but the gift of humour is rarer.

Every man his opinion, but mine is that Kapp is one of our greatest living caricaturists, and I do not wonder he refuses to undertake to "defend" himself. While we fully appreciate the many glories of the beloved art of music, we may still see the little peculiarities of performers and conductors. Better a truthful caricature, dear Dr. Borland, than a lying portrait.

Give us plenty more, and I feel sure they will neither deter fathers from having sons nor the sons from becoming musicians if crotchets and quavers appeal to them.

C. DUTORDOIT (Brussels).

P.S.—Please do not make Dr. Borland No. 13 of your series. It might be unlucky! One never knows, does one? Or it might be another feather in Kapp's cap!

CORTOT'S VISIT.

The Editor, *Musical News and Herald.*

SIR,—My attention has been drawn to the paragraph in your issue of March 18th regarding M. Cortot.

May I say that your informant is in error in stating that M. Cortot will be in this country until November 1st, since that is the very date that he will open a tour of over one hundred concerts and recitals in America.

M. Cortot will play at the Leeds Musical Festival, as you state, but I have not yet definitely decided whether I can arrange the Welsh towns offered, although I will endeavour to include Cardiff.

M. Cortot's entire visit will only be from September 30th to October 11th, although I am making every effort to secure at least until the 14th of that month in order to meet the demands for his services. The extension, however, depends entirely upon my American colleague's plans.

I shall be glad if you will publish this letter, as concert promoters who have been refused dates after October 11th have written to me referring to the paragraph in question.

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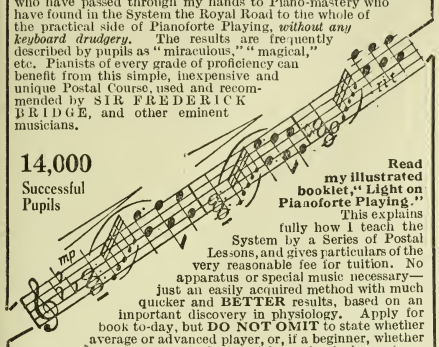

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MUSIC AND THE FILMS.

A FILM ORGY.

"THEODORA," "THE ORPHANS," AND AN EXPERT.

Over the week-end I indulged in a veritable orgy of films, for I saw on successive days the Zane Grey pictures at the Alhambra, "Theodora" at Covent Garden, and the "Orphans of the Storm" at the Scala. Though I did not recognise every phrase, I gather that at the two former the music was "assembled," whilst at the latter, apart from some half-dozen quotations, most of it was original. The adaptations again showed the inevitable weakness that much of the best music employed in them had been recently heard in association with other films, so that whatever appropriateness it may have possessed to the incidents—and that also was often a matter of faith—was lessened by these other associations. There are, in fact, certain works which seem to enjoy a run in the picture palaces. One to which I have recently referred is the Overture to "Don Giovanni." Another is Liszt's symphonic poem, "Les Preludes." Apart from that, there is nowadays a large public sufficiently familiar with the music of "Parsifal" to resent the suggestion of that simple youth being involved with "Theodora." These weaknesses are almost inevitable in adaptation. The cinema world will have to reckon with the fact that, although the element that is sufficiently cultured to be sensitive to these misfits may be a minority in its audiences, it is this element that is giving the cinema a bad name. The cinema will never realise its aspiration to rank with the arts until it conciliates the susceptibilities of those who appreciate the senior arts.

At the same time, if the verdict depended solely upon the quality of the music, it would have to be given to "Theodora" among these three films. But other considerations must enter into it. There is a new technique involved, and of that technique Albert Pesce, the musical director of the Griffith productions, has made a special study, with the result that his music for the "Orphans" is better fitted to the reel than that selected for Covent Garden. We may criticise the music itself. Pesce comes from America, where they take a somewhat broad view of what is appropriate, and do not object to a seasoning of jazz in the revels of a nobleman under Louis XVI., and our music-lovers will not be much impressed with the "operatic cameo" which serves as a prologue to the film. But, technically speaking, there is a great deal to be learned from the way in which his score is put together and provided with cues which make it almost foolproof. Given the requisite qualifications, chief among which are a memory sufficiently reliable to permit of watching the film, and some experience of the cinema, there is no reason why any conductor should not be able to make this music keep pace with the incidents. With memories of what has happened sometimes when the original conductor of one of these super-films relinquished his bâton to a successor, I regard this as of very great importance. As we all know, there are musicians, of greater attainments than Mr. Pesce would claim, who are contemplating the possibility of writing for the film. In this matter of practical efficiency they have something to learn from him. Whatever the quality of their music, it will at first stand or fall by the degree in which it serves its purpose. We know what happens when a composer writes opera without theatrical technique. The same thing will happen again if our composers take to writing cinema music without cinema technique.

It would be a serious lapse to leave the subject without adding a tribute to the film itself, for it is perhaps the finest example as yet put upon the screen of the special art that has been evolved by the film producers. It is, of course, melodrama, and therefore depends for much of its effect upon the element of suspense and upon contingencies arriving just in the nick of time, with the usual accessories of speed and the long arm of coincidence. Though now incorporated in the film idiom, these belong to a tradition that is much older than the cinema, and for which the latter must not be held responsible. But, given these conventions, the technical handling of them is extraordinarily good. Griffith is certainly a master of his craft. Considering that he also takes the broad American view of his subject, it is astonishing that there should be so much care of detail, but such lapses from this standard as occur are so trifling that it would be hypercritical to mention them. I wonder, however, whether Mr. Griffith or Mr. Pesce is responsible for storming the Bastille to the strains of the "Marseillaise," which was not thought of until about three years later, when the Revolution had entered upon a new phase.

E. E.

MASSINE IN OPERA (?)

We have heard many rumours concerning next week's production at Covent Garden, but after reading the paragraph in a recent *Pall Mall Gazette* we feel ourselves becoming dubious as to their reality: "M. Massiné is so fond of his *art* that he has come over specially from Russia to see how the English take to *opera* when they can get it cheap." The italics are ours. We are quite sure that M. Massine is a devotee of his art, but we had thought it was *ballet* in which he is mainly interested; and we *had* heard that he has not been in Russia for many years. But we may be mistaken, and, anyway, we have it on the authority of the *P.M.G.* that they have been told "that it will be possible at Covent Garden to get first-class opera and film for a quite cheap ticket." Evidently London is to have a Spring opera season after all!

What we understand is about to happen is that half an hour of ballet is being arranged by M. Massine with the collaboration of Mmes. Lopokova, Vera Savina, Sokolova, and Messrs. Woizikowsv, Idzikowsky, and others, who will present Stravinsky's "Ragtime"; a ballet, "Fantasies of Pleasure," to music by Johann Strauss; and the dances from Rubinstein's opera, "The Demon."

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Educational and Choral Pages

Conducted by John Graham.

Methods Confused with Music.

There must be a large number of readers of *John o' London's Weekly*, judging by the frequent references to an article by Mr. Thomas Moult that I have heard. He says that "no trouble has been taken to devise and introduce a system which might suit modern purposes better than the stereotyped Tonic Sol-fa exercises of fifty years ago." He thus argues himself as being outside the pale of educational experience. The only elementary school he seems to be acquainted with is one where the music hour is wasted on learning "four songs per annum, and not a note more." According to him, John Curwen's "sole reason why the Sol-fa was introduced into the music lesson seems to have been that it enabled the child to sing some sort of tune from the very first." Most children can do that before they go to school at all. Mr. Moult mixes up singing, reading, and writing most hopelessly. He takes shorthand as an illustration, and finds a disadvantage in learning any private shorthand system when its practitioner joins a business staff that uses Sir Isaac Pitman's. What disadvantage? What employer troubles himself about systems if results prove their worth? Mr. Moult writes about what "modernists say," but seems to know little about either methods of music or shorthand. Certainly he lives in a backwater if he thinks that "no trouble has been taken" to introduce other systems than Tonic Sol-fa. He is also unfortunate in his choice of two champions against Tonic Sol-fa. Neither Dr. Somervell nor Dr. Walford Davies, having regard to their most recent statements, would put their views in the antagonistic form which is represented in the article just quoted. Possibly an effort has been made to deal with a big subject in too little space. It is quite ludicrous to set the abilities of English children in sight-reading at a disadvantage compared with those who are said to be "successfully taught in many educational institutions on the Continent." In spite of recent neglect of sight-reading, where is the subject taught so generally as in England? The "children's sheer delight" in the Montessori curricula is Mr. Moult's further inept comparison. On this point I will refer our readers to a full analysis of this method which appeared in the *Musical Herald* for August, 1920. To quote a few words: "The Dottoressa is not a musician. . . Dr. Montessori knows that notation is not music. Then why not teach music first and plentifully?" That is the view of a Tonic Sol-faist who does not mix up methods and music as Mr. Moult does.

Ideals of a Choirmaster.

The choirmaster, says William Reed, who would get the most from a voluntary choir should keep before him some such aims as the following:—

Discipline, not autocracy, tempered with that sympathetic tact which makes allowances and seizes the right opportunity to correct or commend.

Punctuality in commencing rehearsals. These, divided by a short intermission, should not, as a rule, exceed a specified period.

The judicious choice of interesting practical material which is within the capabilities of the singers.

Some unaccompanied singing at every rehearsal. This shows up weaknesses, is good for the ear, and begets confidence.

"Spade-work" is best done in the practice-room, and is more quickly furthered by pianoforte accompaniment.

Final rehearsals should always be held in church, the organ accompaniment (as written), and even the definite registration, being used. This last point, though not in itself imperative, has its value.

Explanation and illustration in inverse ratio. Short, clear explanations with longer illustrations are best.

Promising voices are to be watched and helped privately. Assistance should be cheerfully given to any others, as seemingly required.

Solo bits and concerted movements to be carefully and tactfully assigned.

General sociability is to be encouraged "out of school." The choirmaster himself can do a good deal in this department, and, if his influence can enlist the co-operation of a sympathetic congregation, so much the better.—*The Etude.*

MINIATURES.

From Kimberley Mr. A. H. Ashworth, Mus. Bac., writes describing his choir of African natives, who sing four-part music splendidly from tonic sol-fa copies, adding that no European singers could be more enthusiastic.

An evening with Sullivan entertained a large audience in the Mansfield Town Hall, when the local Co-operative Prize Choir gave illustrations to a lecture by Mr. W. Woolley. The life story of the composer interested the audience equally with

the " vocal refreshments " supplied by the choir and soloists.

Brahms " thought that the hope of music lay with England." Dr. H. Walford Davies, in a lecture-recital at Newport, recalled this opinion, which was declared shortly before the composer's death. In his college days Dr. Walford Davies had the privilege of paying a visit to Brahms.

The dearth of violin competitors was commented upon by Mr. T. Hopkin Evans at a Wrexham eisteddfod. He said those contests were the most urgent from the standpoint of musical development when there was such enthusiastic propaganda in Wales to-day for instrumental music. The sermon had been preached many times before, but they could not say too much. " We in Wales," he went on, " are certainly far behind the times in the matter of instrumental music, and string music in particular. It is the instrumentalist that makes the great composer, judging, at any rate, from the lessons of history."

Another adjudicator, Mr. Norman McLeod, at a Cardiff eisteddfod, scathingly criticised the manner in which singing is taught in the schools. " Some of you," he said, " sing like this, and speak like this—(with teeth clenched). You are turned out of the day schools knowing nothing. There ought to be in every school somebody who understands the voice. I am obliged to be something of a cobbler—I live on people who cannot use their voices properly, and it is a shame they are turned out of the every-day school in this manner."

Tunes composed by school children at Llanelly have been issued as gramophone records. The staff of the school at Hendrefadog in the Rhondda Valley have raised funds which have provided a pianola and three gramophones, one for each school department. Explanatory notes are given to the children before each masterpiece is reproduced.

Village and country town concerts as organised by the Rev. Walpole Sealy, Fonthill, East Grinstead, Sussex, are being assisted by the Carnegie Trust. The general arrangements of the concerts, which we outlined recently, are made locally, and are usually self-supporting, but it is a great advantage that an unavoidable deficit is met by the trustees. Economical working plans have been suggested. School children are given a free concert in the afternoon, followed by an evening concert at which the general public pay for admission.

Queen's Hall will doubtless be filled on Saturday evening, April 1st, by the numerous friends of the L.C.C. Evening Institutes of Hackney and Finsbury, whose Choral and Orchestral Union are giving a concert.

Scholarships in music, value £50, are being offered by the West Riding County Council. Age limit, 16 to 23 years. Period, two years, but renewable. Area, residence in the County Council district. Tuition, at any approved institution giving higher education in music. Applications receivable until May 1st.

Absence from school for an hour a week is allowed in the Colne Valley to children who are receiving instruction in the playing of instrumental music under a properly qualified music teacher, and the lesson time counts as ordinary school attendance.

Love of music breaks the bonds of sectarianism at Mansfield, where the vicar, an excellent pianist, recently addressed the Wesleyan Brotherhood on the Great Composers.

Worthy of remembrance in the evening of his life is Mr. J. H. Roberts, whose music is sung by every Welshman. At the age of 74 his sight and hearing are largely affected. An appeal is being made to bring him help in trying days. In view of his services to music and to his country there should be no hesitation in contributing to the testimonial, for which donations are being invited by Mr. O. R. Hughes, 161, Duke Street, Liverpool.

Lenten cantatas are often asked for. " E.T.," writing in a Bradford paper, would get out of the beaten track by taking Lee Williams's " Gethsemane " and " Last Night at Bethany," also Harold Moore's " The Darkest Hour," which are of easy standard, or the more interesting " Via Crucis," by F. Iliffe. He proceeds to more ambitious works like Dvorák's " Stabat Mater," and, besides Bach's " Passion," he mentions two short cantatas by Bach: " God's time is the best " and " From the depths of woe." Recently we gave a different list. J. G.

MUSIC TEACHING IN SECONDARY SCHOOLS.

REPORT BY DR. ARTHUR SOMERVELL.

IN a circular (No. 1252) to Local Education Authorities, the Board of Education state that they have received the following report from their Principal Inspector of Music, Dr. Arthur Somervell, setting out certain opinions and conclusions at which he has arrived as the result of his inspection of music in secondary schools in England in recent years. While it is not suggested that all his criticisms and recommendations are necessarily applicable in all cases, the Board are of opinion that they merit serious consideration, and should be brought to the notice of all those concerned with the teaching of music in the schools.

1. When the Circular on Music in Secondary Schools (Circular 832) was issued, it was hoped that the study of it by School Authorities would lead, if not to the wide adoption of the actual suggestions made in it, at least to a general improvement in the methods of musical instruction. During the seven years since the issue of the Circular several hundred schools have been inspected, many of them more than once, but on reviewing the progress made during that period my general impression is one of disappointment. It is true that, as a whole, music is treated in a much more serious spirit than formerly, largely owing to the fact that the Heads of schools are more fully alive to its educational value and that the quality of the teaching has improved, but the general standard is not nearly so high as it might be if certain elementary points received more careful attention.

2. It is not here proposed to write a comprehensive report on the whole subject, but merely to indicate the chief defects that have been noticed in the teaching, and to draw attention to certain points mentioned in the Circular which appear to have been insufficiently appreciated or even ignored altogether.

1.—Schemes of Teaching.

3. It is most unusual to find a teacher working to a definite syllabus. The schemes submitted to the Board of Education are, as a rule, somewhat of the following type :—

Forms. I. and II.—Breathing exercises, voice exercises.
Modulator. Songs.
Form III.—Breathing and voice exercises.
Modulator. Sight reading. Ear tests. Songs.
Form IV.—Same as Form III.
Forms V. and VI.—Same as Form IV.

The principle of the Movable Doh is applied to the Staff in connection with the sol-fa syllabus. Folk and National Songs are sung in the lower part of the school, and part-songs in the upper.

4. As a syllabus this is practically worthless. There is no mention of the point at which Staff Notation is begun ; or of what books are used for reading—if indeed any books are used ; no idea is given of the number of songs expected to be learned in a year, while the words " ear tests " may mean much, or they may mean nothing at all. The influence of such syllabuses is seen at once in the teaching. No definite standard which the pupils are expected to reach is suggested, with the result that they often leave school without any real proficiency in the subject. In such matters as sight-reading and ear-training the pupils in the upper part of the school are rarely in advance of those in (say) Form III., while the Sol-fa Modulator is often found in use with girls in the Fifth and Sixth Forms. It is a rare exception to find a Staff Modulator (an absolute essential when passing from Sol-fa to Staff), while the ear tests in the upper classes are rarely more difficult than those in the lower part of the school.

5. If the work is to have permanent value, teachers must make up their minds as to the amount of ground to be covered in each class during the term or year. The reading books selected should be progressive, and should be carefully arranged, so that each pupil as he passes up the school may go through all the books. So also with the ear tests. They should be so planned that while the lowest class is detecting one or two notes, the upper classes are writing out tests in pitch and rhythm. Good results can easily be obtained *if the course is properly planned.* It is for Heads of schools to see that a well-thought-out syllabus is presented for music, as for other subjects in the curriculum.

2.—Ear-Training.

6. The training of the ear is of the utmost importance, and should form a part of every singing lesson throughout the school. It is complementary to sight-reading, and is as necessary to it as dictation is to ordinary reading.

7. It is recommended in the circular on Music that the answers to ear-tests should be written down ; yet this is rarely or never done. It cannot be stated too strongly that if progress in ear-training is to be made written dictation is imperative. If the tests are answered orally, only those who hold up their hands may be questioned, while those who are shy or weak at this kind of work may be neglected and derive no benefit at all. But if everyone is made to write down all the tests, the teacher soon learns the capabilities of each pupil, and is able to help the less proficient.

8. In many schools there is a confusion between ear tests and memory tests. Many teachers refuse to play a test more than twice, thus effectively preventing the weaker pupils from joining in the work. No one can be expected to write down a test unless he can sing it to *laa* ; for if he cannot do this he has not memorised the test enough to enable him to write down the names of the notes. It is far better in the early stages to use phrases from songs or hymn-tunes which the children know. If, however, the test is an unfamiliar series of notes it should be played as often (within reason) as the class wishes.

9. There are many ways of training the ear. One of the most effective is to make the class sing through a tune that they know (preferably a hymn-tune), at the same time putting the sol-fa name to each note. This is an exercise that should be given at each lesson.

10. Again, ear-tests in pitch, in some form or other, are practised in most schools (though not nearly to the extent that is desirable) ; but ear-tests in rhythm are very rarely given. This is strange, because rhythm is the fundamental factor in all music, and, moreover, quite little children can answer rhythm tests (using the French rhythm names) from the first. Ear-training should always include one or two tests in rhythm as well as in pitch, at first separately, and later combined.

11. Some teachers dislike the French rhythm names. But it can be safely asserted that such opposition comes only from those who have never made a serious attempt to use them. They are as invaluable for rhythm as the sol-fa names are for pitch, if only for the reason that they give a notation in which tests can be answered *rhythmically.*

3.—Sight-Reading.

12. Sight-reading should form a part of every lesson. In so far as pupils are unable to read music at sight by the time they leave school, their elementary musical education has been incomplete. Experience shows that if this branch of the subject is properly handled from the earliest school stages upwards, children can be taught to read simple music at an early age. Sight-reading of music can easily be begun at about the same age as ordinary reading and writing, and the difficulty, as with these subjects, increases out of all proportion if the beginning is unduly delayed.

13. For the purpose of teaching sight-reading the value of the Tonic Sol-fa, and the ease with which it enables those who know it to read music in this notation, are generally recognised. But this recognition has led many teachers to overlook the great value which Tonic Sol-fa has as a means whereby the Staff Notation may be quickly and easily taught ; and even in cases where sight-reading from the Staff is aimed at as the ultimate goal, the transition from the Sol-fa notation is often unnecessarily postponed. The Tonic Sol-fa, if taught by itself without relation to the Staff until an advanced stage in the pupil's musical training, tends to become an obstacle to the rapid mastery of the ordinary notation.

14. No real progress in sight-reading is possible without the use of books. In spite of this fact, it is quite common to find schools without books, or with books which are hardly ever used. As in the majority of schools only one period in a week is devoted to the singing lesson, it is essential that there should be five minutes' sight-reading from books at every lesson. Fluency is, perhaps, the most important object to be aimed at. Whatever mistakes are made the test should be proceeded with, and the class should join in without starting the test again. If mistakes are made in pitch, it is altogether wrong to keep sending the class back to the beginning. It must be borne in mind that a mistake in time is much worse than a mistake in pitch. Exercises should not be sung more than once at the same lesson ; six or eight tests should be sung straight through at each lesson. If this is done, it will be found that the class sing the last two or three exercises with much more fluency and accuracy than they sang the first.

15. The choice of reading-books is very important. The Staff Sight-Readers found in schools are often open to serious criticism. The tunes may be unmusical (often ending on the last crotchet of the bar) ; there may be no clef or key signatures in the early volumes,

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while many of the exercises may be five or six bars long. On the first page of the first volume the beginner may be expected to sing in seven different keys in succession. Wide experience has shown that instruction should proceed by the following stages:—(*i*) The use of hand signs followed by the Sol-fa Modulator, until any diatonic passage can be easily sung.* (*ii*) Transference to the Staff Modulator, drawn large on the blackboard. Children of six or seven who can sing from the Sol-fa Modulator will sing just as easily from a Staff Modulator, and there is therefore no further use for the Sol-fa Modulator. (*iii*) Practice in reading from Staff Reading books. The keys should be taken one at a time, beginning with a good grounding in the keys of C, G and F. If this is done, it will be found that a class will take up the other keys without difficulty. The Sol-fa names should always be used when singing from the Staff. The use of the syllable *laa* induces laziness and guessing.

It is important that children when reading at sight should move their hands to the beat. The use of the conductor's beat is unnecessary at first, and is often disconcerting to young children.

4.—Songs.

16. A general impression left as the result of the inspections is that the number of songs learned is much smaller than it should be. Some teachers are apt to go on practising the same handful of songs week after week, without sufficiently realising that even the best music can become tiresome if too often repeated. There is no doubt that the learning of good songs is the most efficacious way of training the taste of the singers, but the quality of the music is not the only point to be considered. The ideal should be to familiarise the pupils with as large and varied a store of fine tunes as possible, and their training in this matter should be extensive rather than intensive. If a class has a book of Folk or National songs, they should learn at least one new song at every lesson, and it should be taught in the quickest way possible. Until adequate proficiency in reading is attained the learning of songs should be mainly by ear and should not be associated with reading. If only those songs are chosen which are easy enough for all the class to read, the range must obviously be very limited. If, on the other hand, it is desired to teach a song which, so far as reading is concerned, is beyond the powers of the class, the use of notation might well be dispensed with altogether. The learning of a new song should be a pleasure, not a pain. It should be one of the objects of all teachers to see how many songs a class can learn in the term. It is quite unnecessary that more than two or three songs should be brought up to the pitch of a finished performance in each term; the really important thing is that every boy and girl should have a large stock of songs in their heads which they can sing for the pure joy of singing.

* See in this connection paragraphs 25 and 26 of Circular 832.

5.—Musical Appreciation.

17. "Musical Appreciation," which is often treated as a separate study, should form a part of every lesson. The ultimate object of ear training should be to give boys and girls the power to listen intelligently to music when it is played or sung. For this reason there should be a certain amount of playing to the class at every lesson, even if it is only for five minutes. The class should never be asked what physical images the music calls up in their minds. Music is an expression of feelings and emotions, which may or may not evoke a physical image. For example, Macdowell's "Water Lily" is not a musical representation of the flower, but rather the expression of the emotion experienced when one gazes at a water lily. If this piece were played to a class and the pupils were asked what it suggested to them it is possible that some might say "a water lily"; others "a rose," "a calm day," "a lovely view"; and all answers would in a sense be "right," for the emotions inspired by these different things are closely akin. But there would be sure to be a number of the pupils to whom the music would not suggest anything definite and who yet would feel that they must give an answer of some kind. These, instead of listening to and enjoying the beauty of the music, would be racking their brains in a fruitless effort to find some answers to the teacher's question. For example, on one occasion when a piece was played and the children were asked to give their impressions of it, three of them answered, "a pyramid," "a dewy meadow," and "a galloping horse," thus showing that they had really not been listening to the music with due appreciation, but had been distracted by the feeling that they had got to say that it was "like" some natural object.

18. The gramophone may be very useful for the "appreciation" part of the lesson. There are not many teachers who can give an adequate performance on the piano of, say, a symphonic movement, while such pieces as string quartets, string and wind solos, and even some songs would be out of the question. The gramophone, although unsatisfactory from certain points of view, gives a representation of what was, in the first instance, a very fine performance of the piece chosen. Furthermore, in an orchestral piece, or in a quartet, it often enables the "colour" of the different instruments to be plainly distinguished. Besides possessing these advantages, the gramophone is useful in that it can perform music of great variety and scope, and can repeat each piece as often as is required to make the listeners thoroughly familiar with its beauties and so leave a lasting impression on their minds.

QUESTIONS AND ANSWERS.

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(1) *Is it usual for an organist, who gives lessons, to be asked to lend his organ for the giving of lessons by another teacher, and for practice by this teacher's pupil? Payment is offered, but it seems to me a reflection on the organist of the church concerned.* (2) *Should the G in the accompanying example be* struck, *or should the tie be observed in this and similar cases?*—GAMBA.

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Will you give me a list of pianoforte pieces for a fairly advanced pupil who does not want strictly classical work? B. Godard's "Chromatic Waltz," Chaminade's "Automne," and Sinding's "Rustle of Spring" are the type of piece which I want to follow up.—ALIX.

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PROPER SPEED.

What is the proper speed for Bach's "Invention" in B flat major, No. 14 (Augener 8003)?—J. S.

There can be no "proper" speed in music of the kind. All must depend upon your musicianly sense, which will tell you what is effective. The B flat two-part "Invention" should be tolerably bright, and this ought to be a sufficient guide in determining the speed at which it may be played.

METRONOME SPEEDS.

Can you give me the speed at which to play Allegro in G (Kinder Sonate, Op. 118a), by Schumann, and Caprice, Op. 149, No. 4, by Gustav Merkel? In the allegro you will notice that it is marked crotchet=92. Is this not too slow? I should be glad of any hints, etc., as to playing the pieces for examinations.—LEADING NOTE.

Schumann: About 104 to the crotchet. Merkel: About 69 to the whole bar. We cannot undertake to generalise upon complete movements. If you ask for specific questions upon doubtful points we will try to help you.

INTRODUCTORY.

Can you suggest a suitable orchestral item, not too long, to precede (we have no organ) "There is an old belief" (Parry), and "The Dream of Gerontius" (Elgar)?—LUX.

Mendelssohn: "Cornelius" March. Schubert: A movement from the "Unfinished Symphony" in B minor. Beethoven: "Egmont" Overture; "Leonore" Overture No. 3. Mackenzie: "Benedictus. Thomé: "Andante Religioso." Any of these would be suitable, except that the last would perhaps be too light in character to precede "Gerontius."

MALE VOICE CHORUSES.

(1) *Will you give me the names of about a dozen choruses after the description of "Viking Song" (Coleridge Taylor), "Deep Jordan's Banks" (Cyril Jenkins), "The Sea hath its Pearls" (Pinsuti), to suit a men's choir of thirty voices?* (2) *Also a good book on choir conducting? I have "How to Start a Men's Choir" amongst others.*—READER.

(1) The following may be taken almost as counterparts of your selections: "Soldiers' Chorus" from Gounod's "Faust"; "The Glories of our Blood and State" (Granville Bantock); "In this Hour of Softened Splendour" (Pinsuti); and "The Reveille" (Elgar). Novello's publish the foregoing, and Curwen's issue these: "Devilswater" (Edgar L. Bainton); "Here's to Admiral Death" (D. Vaughan Thomas); "Invictus" (D. Protheroe); "O Mariners out of the Sunlight" (Coleridge Taylor); "The Lee Shore" (Cyril Jenkins); "The Winds" (E. T. Davies); "An Evening's Pastorale" (Wilfrid Shaw); and "Song of the Bards" (Julius Harrison). (2) Coward's "Choral Technique and Interpretation" (Novello) may be considered as the classic in this line.

TWO-PIANO MUSIC.

I wish to thank you for your most interesting article on two-piano music. I have a duo club which meets here once each week for the study of music for two pianofortes, and shall be much helped if you can let me know where many of the pieces you name are published.—T. W. W.

Several readers have asked for the same particulars. Sonata by Wilhelm Friedmann Bach: The publisher is J. Rieter Biedermann, Leipzig. Sonatas by Huber, 1 and 2, are published by Breitkopf and Härtel, also "Sonata Giocosa," by Steingräber. Works by Saint-Säens, Debussy, Vincent D'Indy, and Florent Schmitt are published by Durand. Russian works obtainable either from Messrs. J. & W. Chester or from Russian Musical Agency, Goodwin & Tabb. Arnold Bax's tone-poem "Moy Mell" by J. & W. Chester. Battison Haynes' Prelude and Fugue by Kistner, Leipzig. Sinding Variations published by Hansen, Copenhagen. Reger Variations by Lauterbach & Kuhn, Leipzig. Chabrier's "Valses Romantiques" by Enoch & Sons.

ANSWERS IN BRIEF.

AMBITIOUS.—You have done well as an organ student, and ask whether it is advisable to "follow it up." This is too vague. Do you mean as student, examinee, recitalist, church organist, or teacher? Your organ master should advise you.

E. C. A.—(1) Turpin's "Vesper Hymn" (fantasia for the organ) is published by Weekes & Co. (2) We regret that we do not know of any arrangement of the Rimsky-Korsakoff piece for the organ.

OXONIAN.—The examiner will fix the metronome rate in giving rhythmical tests. It is not within our province to suggest the speed. You give the speeds you think he ought to adopt, and that is answering a question instead of asking one.

SHARKS.—Do not worry because the agreement was not stamped when you signed it. Some firms have a regular day for getting agreements stamped at Somerset House within thirty days of execution. If this is not done a penalty is levied on presentation later, and a judge may adjourn a case in order that the agreement may be put into court again with the stamp duty paid—fine included.

E. C. A.—You may write to the singer, care of the British National Opera Co., addressing it to the town where the company is performing at the time you write.

Musical News and Herald

Edited by Edwin Evans

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Granville Bantock — Ursula Greville
Percy C. Buck — P. G. Konody
Cecil FitzGerald — R. R. Terry

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Expurgating Editors.

BY THE EDITOR.

"BEING fully alive to Scarlatti's partiality to overcrowded harmony, I have thought it best not to reproduce it, and in the same way, his over-fondness for consecutive fifths and octaves, or his indifference to their effect, justifies me, I hope, in the adoption of milder methods." Thus Hans v. Bülow prefaces his edition of selected sonatas by Domenico Scarlatti. It does not seem to have occurred to him that the son and pupil of Alessandro Scarlatti may have known quite well what he was doing when he wrote consecutive fifths or crowded harmonies. Pontifically, Bülow disapproves of them and thinks it best to expurgate the heresies of a greater man than himself. The result of his efforts is not always unhappy—witness the sonata in G, of which he makes a minuet—but it is not pure Scarlatti. It is Scarlatti-Bülow, a very different thing.

The procedure is of course not unique. The classic instance is Fétis's correction of Beethoven. Strange, is it not, that it should generally be a lesser man who puts a greater right? When Vincent d'Indy desired to perform Monteverdi at the Schola Cantorum he found that all the editions then in circulation bore traces of professorial improvement, mainly German, and, after wasting considerable time with them, he was compelled, in order to do justice to the composer's memory, to go back to the contemporary edition of "Orfeo" published by Ricciardo Amadino of Venice, and to the original manuscript of "L'Incoronazione di Poppea." There he discovered, not altogether to his surprise, that Monteverdi was a very much better judge of musical effects than any of the professors who had taken turns in correcting him. Even Bach has not escaped these improvements, as for instance by the interpolation of an extra bar in the first prelude of the Forty-eight.

Probably no music has suffered more than folk-song. Until recently every editor seems to have considered it his duty to remove the irregularities of rhythm and of scale which are the most characteristic, and therefore most valuable, element in the survival of popular tradition. In my library there is a German edition of old French songs which is monumental in this sense, but the first published collections of Russian folk-songs are not much better; and until a generation or so ago English musicians did not hesitate to perform these surgical operations upon some of our best tunes. It seems to be a veritable passion with a certain type of musician to enforce discipline, and reduce all music to a code.

The occasion which has prompted this article is the appearance in the *Revue Musicale* of a number of examples in which Robert Godet enables us to compare "Boris Godounoff," as Moussorgsky wrote it, with the version by Rimsky-Korsakoff which is now current. The former was published in 1875, and, Moussorgsky being then unheard of out of Russia, it is not surprising that very few copies found their way into Western Europe. I have often tried to secure

LETTER FROM MILAN
By Ethel Rayson. *See page 434*

FITTING THE FILM
By Lovett Edwards. *See page 444*

IN LONDON
By Edwin Evans. *See page 436*

one, but without success. Familiarity with Moussorgsky's methods was, however, sufficient to make me distrust utterly and completely the two editions of 1896 and 1908, which are the only two I have. Very little knowledge of Moussorgsky's song-idiom is necessary to make one feel instinctively when it has been tampered with. In the March number of the *Sackbut*, when writing on Moussorgsky, I touched upon this subject in general terms, not knowing that I should so soon be supplied with chapter and verse. Had I seen the examples quoted by M. Godet, my language would have been much more emphatic. To say that they are astonishing scarcely describes them. It is difficult to understand how Rimsky-Korsakoff, who was living in a most intimate association with Moussorgsky at the time when this work was written, can have taken upon himself, "guided by a pious friendship," to make such radical alterations when the composer had long been dead. In the light of these examples the preface to his edition is almost cynical. It certainly leaves far behind that of Hans v. Bülow to his Scarlatti.

The alterations made are of all kinds. Their general effect is to weaken the music by polishing it where its vigour offended the editor's nice taste. He seems to have regarded any kind of harshness as a defect, whatever its purpose. Needless to say, such "lapses" as consecutive fifths and false relations are carefully corrected, and rough harmonies carefully smoothed over. But if there is one thing more than another that any editor should have respected in Moussorgsky, and particularly in a work associated with language, it is the rhythm. Moussorgsky's feeling for accent was sensitive to a fault. His reputation as a song-writer is largely derived from it. Now let anybody who is familiar with "Boris Godounoff" consider for a moment one of the most popular songs in that opera, that of the innkeeper before the arrival of Varlaam and his companion. In Rimsky-Korsakoff's edition the theme is given in equal bars of 2/4 time, which give a very uncomfortable melodic accent in the second bar. It has been an obvious stumbling-block to every successive translator of the opera. But Moussorgsky wrote that theme in two bars of 3/4, followed by two of common time. The editor has calmly removed its most characteristic feature, its accent. And in the name of pious friendship, too!

The "Slava" chorus in the Coronation scene has undergone considerable alteration. Not only are the harmonies corrected, but the sequence of the modulations is changed, and, from the point of view of emotional effect, changed for the worse. Where the rhythm is broken Moussorgsky has a passage of sixteen beats which are divided as 4, 3, 6, 3. Rimsky-Korsakoff prefers the sequence 2, 3, 2, 2, 2, 3, 2, so that two syncopations, upon which much of the effect depends, are sacrificed. In the chorus of monks at the close of the Cell scene Moussorgsky has anticipated Debussy's use of common chords, with the result that the professor's susceptibilities in the matter of fifths and octaves are offended, but the composer being no longer there to protest, the difficulty is easily got over by removing them. Imagine for a moment that Debussy had died, leaving "Pelléas et Mélisande" in manuscript, and that Rimsky-Korsakoff had been entrusted with the task of preparing it for performance. His alterations would have begun with the first bar, as, for that matter, they did with the first bar of "Boris," of which Rimsky-Korsakoff has displaced the accent.

In the *Sackbut* it was pointed out that, in the light of present-day experience, Moussorgsky's technique was not always equal to his intentions. It is often so with pioneers, for they are temperamentally debarred from relying upon the ready-made technique of their day, and compelled to invent new devices of their own, which do not reach perfection at once. Practically all the imperfections which critics of to-day detect in Moussorgsky arise from this cause. But if revision is permissible at all, it should take the form of giving such effect to Moussorgsky's intentions as he would have done had he lived to see his idiom perfected. If revision is necessary, it might be attempted by a Stravinsky, who would appreciate fully the difficulties with which Moussorgsky was contending. In other words, its technique would be put forward, whereas Rimsky-Korsakoff's put it back. Where Moussorgsky was avowedly navigating "towards new shores," his editor, as a matter of principle, reversed engines. But why not let us have Moussorgsky as he stands? Mr. Bessel, the publisher, would be earning the gratitude of all those who love Moussorgsky if he reprinted that first edition so that we could all judge for ourselves between him and his editor.

COMMENTS OF THE WEEK.

The King's Services Choirs.

The work of the Vocal Therapy Society among sufferers from shell shock and various forms of neurasthenia who are still detained in hospital since the war, merits unstinted admiration. The report of three years' activities lies before us, and is an interesting document. The formation of these choirs serves a double purpose. If a patient is to be aided in recovering his lost powers it is first of all necessary that his confidence

should be gained and his interest awakened, and nothing is more conducive to restoring the atmosphere of social life than concerted singing or acting. The movement thus creates, from the outset, the right surroundings for the convalescence of nervous sufferers. But the problem also involves the recovery of personal efficiency. On this point the report states: "Remedial training may take many forms, such as for instance arts and handicrafts, but effective breathing, made interesting by singing and speaking, is the main basis of these efforts to restore mental and physical well-being." This is no mere theory. It has stood the test of practical experience. Recently a demonstration was given of the musical progress made, but it is of even greater importance that there was an extraordinary advance in general stability of demeanour and power of concentration as a direct result of these concerted efforts. Among the musicians supporting this excellent work are Dr. Borland, Mr. Walter Ford, Dr. Arthur Somervell and Mr. Geoffrey Shaw. Copies of the report may be obtained from the Secretary at 27, Grosvenor Place, S.W.1.

A Benefactor to Music.

We are inclined to doubt whether Mr. Balfour Gardiner will be effusively grateful to the *Daily Mail* for having disclosed his identity with the anonymous benefactor to whom it had referred, a couple of days earlier, as having taken "a delight in making good the losses incurred on many of the most important concerts given in London." We do not envy him his post-bag, or, in other words, his daily mail. Surely he must now be inundated with appeals, considering that scarcely any concert, important or not, is now covering its expenses. The support he has given to the Royal Philharmonic Society was not unknown among music-lovers, who, however, respected his obvious desire to remain in the background. It is obvious from the programmes of the Society that his generosity was unhampered with ulterior motives. The munificence of musical enthusiasts is not always tendered with such disinterestedness. The more honour to him for placing us all under such an obligation. But also the more incumbent is it upon the public to show its appreciation in the form of a little more eagerness to make its music self-supporting.

Zoological Music.

M. Salignac has recently given in Paris a lecture-recital devoted to music associated with the animal kingdom. His examples began with Beethoven, and included Moussorgsky, Chabrier, Debussy, Ravel, Satie, Caplet, Grovlez, Poulenc, and Cyril Scott. We have not the complete programme before us, and cannot help wondering whether Schubert's "Trout" found a place. In all this music the songs are generally more successful than the piano pieces. Chabrier set the ball rolling with his delightful Villanelle of the fat ducklings, and his Pastorale of the little pink pigs. Ravel gave it another spin with his "Histoires Naturelles." We note that Scott was represented by his "Dance of the Elephants," but our own choice would have been his miniature tone-poem concerning "Rikki-Tikki-Tavi and the Snake." One of the most daring attempts we know of is that of Jean Poueigh to illustrate a cock fight in a piano piece, but we do not see it mentioned in connection with this amusing recital. However, there was material enough for three or four programmes, commencing with Couperin's "Canaries" and Rameau's realistic hen, so different in spirit to Ravel's "Oiseaux Tristes."

Wrong Notes Again.

In the columns of the *New Witness* a new critic comes forward with a very old illusion. H. J. Foss writes concerning Bartók's music, "I am certain that I, in company with a large number of people in the room, would have had no idea if he had consistently hit wrong notes, which means that the significance of his carefully poised discords was either lost on us or non-existent." From the context we gather that even his right notes left H. J. Foss with no idea. If our colleague were given a sonnet in Choctaw, assuming that language to be unfamiliar to him, his criticism would run, "I am certain that I would have no idea if all the words were misspelt and all the grammar wrong, which means that the significance of these carefully arranged words is either lost on me or non-existent." One or the other of these alternatives would be true, as in the case of Bartók's music, but the blame would rest no more upon the poet than upon the composer. This question of wrong notes is a perennial one. We commented upon it at length in our issue of June 4th, 1921, when we showed that a wrong note in performance is a more serious matter in Schönberg than in Bach, because in the latter it deceives nobody, whereas in the former it can convey a totally wrong impression of the composer's intention. In these days, when the practice of musical composition has leaped so far ahead of theory and of the familiar idioms, a wise listener regards a composer as selecting a dissonance with the same free choice with which a painter selects a colour. We could not possibly detect whether he had accidentally made a mistake with his brush, and it would make no difference if we could. We have to assume that the effect he puts before us corresponds with his intention. We may like it or not like it, but only he can say whether it is right or wrong.

Letter from Milan.

Raoul Gunsbourg's Opera Season at Monte Carlo.

OPERA is now in full swing on the Riviera, and as usual the repertoire at Monte Carlo is of greater interest to the music-lover in search of novelty than that of the Nice or San Remo season. The works down for production in the Principality include the much-discussed " Song of Solomon," the words and music of which are announced as having been composed by King Solomon himself; " Amadis," poem by Jules Claretie with music by Massenet; " Soleil de Minuit," poem by Confucius, music by Chin Sang; and " Athena," the ancient Greek drama, transcribed by Bourgault. Under the able direction of M. Raoul Gunsbourg, it is amazing how few hitches occur, despite the limitations of time and space for rehearsals.

Amongst Gunsbourg's recent discoveries is Dino Borgioli, a young Italian, who is the fortunate possessor of a pure tenor voice. When he appeared the other night as *Fernando* in " La Favorita," the audience gave him an enthusiastic reception. Sooner or later Borgioli is sure to make his way to London, and readers will find it worth while to go and hear him. He is still quite young and delightfully unspoilt, despite the rapidity with which he has come to the front. He made his *début* in 1918 at the Dal Verme of Milan in " La Favorita," and immediately after this he was engaged at La Scala. From there he passed on to the Constanzi at Rome and the San Carlo at Naples. He subsequently visited Madrid, Lisbon, Barcelona, and Buenos Aires, in all of which centres he made good.

Performances at La Scala.

The success of the present season of opera at La Scala has surpassed all expectations, and on several occasions the demand for tickets has exhausted the supply. The support accorded to the present season augurs well for the future of the wonderful old house now that it has been renovated. When the new machinery works smoothly the scenic effects should be really impressive.

" Boris," " Il Barbiere," " Il Trittico " of Puccini, " Falstaff," and " Rigoletto " were performed during the first weeks, and good all-round interpretations were given, thanks in great measure to the energy of Toscanini.

There is still a good deal to be done to bring the grand old theatre up to date, and for this purpose a third subscription list has just been opened by the Pro Scala Committee, whilst a further appeal has been made to the music-lovers of Milan to come to the assistance of Italy's premier opera house. Once the expenses for alterations have been defrayed, it is hoped that the theatre will be able to pay its way.

Suicidal Success.

It is interesting to note that the recital which Norbert Rubát gave at Milan the other day attracted a huge audience. As mentioned in *Musical News and Herald* of February 25th, this violinist attempted to hang himself because on the eve of his first recital he discovered that scarcely any tickets had been sold. The attention which his projected suicide attracted caused crowds of people to flock to hear him when a further concert was announced. He opened his programme with the Mozart Concerto in D, of which he gave a somewhat subdued but artistic rendering which greatly delighted his listeners. In Paganini's Concerto in D, which followed, he seemed somewhat out of his depth, and there were certain lapses in his technique. The items which followed included a quite charming berceuse of his own. Altogether Rubát presented a somewhat pathetic figure, for it is doubtful whether his musical equipment will enable him to make his way in a profession which already is so terribly overcrowded with second-rate performers.

Mancinelli.

All frequenters of Covent Garden in pre-war days will recall the figure of Mancinelli at the conductor's desk. His death occurred a little over a year ago, and to celebrate the first anniversary a concert of Mancinelli's vocal and orchestral works was recently given at the Augusteo.

Mancinelli's talent was justly appreciated by his countrymen during his lifetime—a thing so rare to be worthy of note—and an excellent study of his life and achievements has recently been published by the firm of Ansonia. It is written by one of the master's fervent disciples and admirers, Giacomo Orefice. One, perhaps, of the proudest moments of Mancinelli's career was the occasion on which he was selected to conduct the first performance in German of " Tristan " in London. At the conclusion of the last act Hans Richter told Mancinelli that while listening to his interpretation of Wagner's masterpiece it seemed that he was conducting it himself.

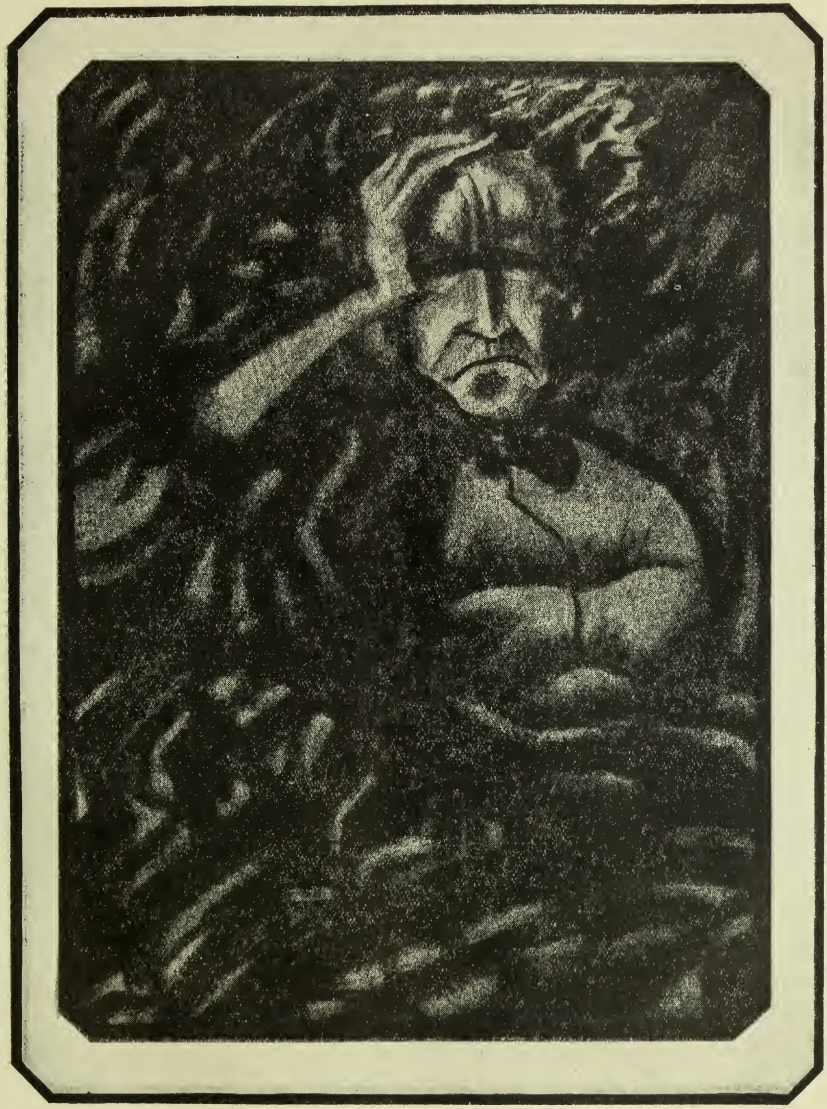
Mancinelli was always ready to assist young artists in common with his German colleague. The Italian conducted " Cavalleria " at Madrid for the first time, and he did much towards making Debussy's work known. He introduced " La Bohème " to London, and although he was a prolific composer it is as a conductor that his name will long be remembered in England.

ETHEL RAYSON.

Just before closing for press, we have received news that, owing to the severe trade depression existing at present, it has been thought desirable to postpone the great Music Exhibition, previously announced to be held at the Crystal Palace this summer. It is hoped that the Exhibition will be held in 1923, when it will synchronise with the Handel Festival, and thus prove a double attraction to all music-lovers.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Sir Henry Wood —*sans* bâton.



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No. 13.—"*The Burden of Flame.*"

In London.

Twice-told Tales—"The Bo'sun's Mate"—The Léner Quartet—Massine at Covent Garden.

THERE is much to be said both for and against the notion of performing a new work twice at the same concert. The balance of argument depends largely upon the temperaments involved both in the performances and in the listeners. For the majority of the latter there is probably an advantage in being able to hear an unfamiliar work twice over, but, for that minority which brings to music the same receptivity it brings to literature or the drama, the second performance can easily assume the character of a twice-told anecdote. At the same time I doubt whether most performers, after having made the interpretative effort required for an important work, can rely upon being able to repeat it within the hour without being affected by the fact of repetition. It can be done, of course, and I am assured that Miss Harriet Cohen not only accomplished the feat, but improved upon her first interpretation when she repeated the Bax Sonata the other day, but it is a risk not to be faced lightly. For my part, I left before the repetition, chiefly because of past experiences which have taught me that, after having listened once to the music, my attention the second time is apt to concentrate upon the mere dexterity of performance. It is just the same as if somebody were reciting a poem. The first time it would be the beauty of the poem itself that held the attention. On repetition the poem would give way to the reciter.

In this I am reminded of Diaghileff's experience with the Russian Ballet. When the repertoire was being arranged at the Alhambra and Empire Theatres, three ballets were selected for each performance, which meant, of course, that six had to be given on matinee days. However great the demand might be for a particular ballet, he always refused to allow it to be performed in the afternoon and evening of the same day, giving as his reason that, in his experience, the second performance was never so spirited as the first.

This Sonata of Arnold Bax's is a remarkably fine work. It was composed in 1910, and has recently been revised. My recollection of the earlier version is not sufficiently clear for me to compare the two, but my impression is that the revision has brought out the emotional contrasts with increased effect. It is a much brighter work than the second Sonata, in G, which Miss Cohen has meanwhile helped to popularise, but it is imbued with the same epic spirit, and carries the same suggestion of an unstated programme. In both cases too much has been made, in my opinion, of the obvious comparison with Liszt's B Minor Sonata. Its romantic character certainly carries one's mind to Liszt's transmutation of the classic overture form into that of the symphonic poem, but this is equally true of half a century of romantic music. And as for Liszt's developments of pianistic technique, these have long since lapsed into the *domaine public* of writers for the piano. I find Bax's piano-writing very distinctive. It has grown from his own sense of harmonic decoration, which has very little in common with that of Liszt. The one pianistic idiosyncrasy which they have in common is that both realise the dramatic values residing in the bass compass of the piano, which the majority of modern writers for that instrument appear for some mysterious reason to have neglected. Whilst so many other composers keep them, as it were, marking time, Bax gives them an evolution of their own.

Although not all of Miss Cohen's interpretations were equally good, this was certainly one of the best of recent recitals. The performance of the "Brandenburg Concerto" for piano, flute, violin and strings, conducted by Eugene Goossens, was alone enough to reward attendance. The pianist's idea of Scarlatti and mine have little in common, but her playing of one of the Rachmaninoff Preludes was exceptionally fine.

A pianist whose progress is worth watching carefully is Rae Robertson, who gave his first London recital just over a year ago and his second last week. He has an engaging directness, which is a rare quality among pianists generally, and especially among ambitious young aspirants. It enables him to render equally well the simple elegance of Mozart and the velvety elusive harmonic texture of Scriabin. Except that both require delicacy of touch the two composers have nothing in common, and a pianist whose attitude to the music was subjective would be almost bound to fail in one or the other, but Robertson is commendably free from the usual misguided desire to dominate the music, and places his attainments at its service, which is not only a more praiseworthy ideal, but one that is more helpful to the listener.

Dame Ethel Smyth, in arranging the score of "The Boatswain's Mate" for a small orchestra such as is available at the Old Vic, has not only brought her opera within reach of a larger public, but she has actually given it greater unity than it had before. When it was first performed by the Beecham Opera Company one could not help feeling a certain incongruity between its light comedy subject and some pages of sumptuously symphonic writing. It is all very well to quote the precedent of the "Mastersingers" in favour of the symphonic treatment of musical comedy, but there is no true equation between Beckmesser and the Boatswain, and the comic policeman does not fit into a symphonic scheme. With the texture considerably lightened, the opera at once seemed to become homogeneous, and I confess frankly that had the characterisation upon the stage been equal, the performance in this form would have pleased me more than that given in the full Beecham panoply. It is unfair to the Old Vic to make comparisons in this respect, for the original cast of the opera happens to have included three quite exceptional artists, but the performance went merrily along, and was very obviously to the liking of the Old Vic audience which,

by now, is no mean judge of operatic efforts. Dame Ethel Smyth, who conducted, also addressed the audience on the subject of the precarious situation in which the Old Vic finds itself owing to the requirements of the London County Council. She has since contributed an article on the subject in *The Daily Telegraph*. Great as are the demands upon the small number of rich men who support music in preference to less idealistic pursuits, it is to be hoped that they will be able to ensure the continuance of these performances. The £800 which has been collected from the audience during this season represents, proportionately, an effort that is well deserving of being seconded by those possessed of ampler means.

An incurable affection for Offenbach took me to the performance of "La Fille du Tambour Major" by the Sterling Mackinlay Operatic Society last week. The music is as fresh as ever, but the tones of a harmonium in the orchestra were not particularly helpful in creating the right atmosphere for it. As for the stage performance, of course one must not expect too much, and the chief defect was one that would probably have been equally prominent had the performance been from experienced professional singers. Clarity of diction is not the commonest of virtues in English singers, and Offenbach happens to demand more than ordinary clarity, together with clean rhythm and a pointed musical delivery. The English language, by its stresses, offers a strong temptation to drawl an accented syllable and swallow its neighbours. This failing was general, not because the performers were pupils or amateurs, but simply because it is a prevalent weakness which this kind of music unmercifully exposes. Sullivan is a severe test in this respect, but in comparison with Offenbach he is mildness itself, or at least so he appears; but, of course, it is often the translation that makes Offenbach so difficult to sing.

Owing to my being in Paris when they first appeared, and to their subsequent concerts clashing with other important events, it was not until Saturday that I heard the Léner Quartet, although they had been warmly recommended to me by Malipiero. Having now heard them I count it as my misfortune not to have been among the first to draw attention to their singularly beautiful *ensemble* playing. It has a distinctive quality not easy to analyse, for it gives us all the rhythmic strength to which various Slavonic quartets have accustomed us, but without any trace of the roughness which the apologists of the latter tried to persuade us was necessary for rhythmic energy. I am now looking forward to hearing them in Malipiero's "Rispetti e Strambotti," the work which was recently introduced at the Contemporary Music Centre of the British Music Society.

On Monday, fortified by the congratulatory dinner to Sir Landon Ronald, and having heard the last of his postprandial stories, a number of us braved the cold fury of the elements and arrived, chilled but safe, at Covent Garden, with about one minute to spare before the curtain rose upon Massine's programme of *Divertissements*. He has gathered round him a goodly company of dancers headed by the ever-popular Lydia Lopokova, and including Madame Sokolova, Miss Ninette de Valois, MM. Voizikovsky, Slavinsky, and others. An interesting point is that of the twelve names on the programme eight are those of English dancers, so that it is not quite correct to describe this venture as a season of Russian Ballet. Except Madame Lopokova, all the ladies are English, whatever their names may sound like. It is, in fact, a step towards the British Ballet which we have all been discussing, and a more convincing one than some which have been advertised as such.

The most fascinating part of their programme was a series of carnavalesque dances to music by Johann Strauss grouped under the ill-chosen title, "Fanatics of Pleasure." A waltz, a mazurka, a couple of polkas, and a galop gave a very good illustration of the exhilarating quality for which the Viennese waltz king is famous, and which is very different to the languid erotic style favoured by his fellow-townsmen of to-day. One of the polkas, "Diavolino," as danced by Madame Lopokova and M. Massine, was an exquisite piece of choregraphic frivolity, and was received with enthusiasm amounting to an uproar. This delightful Strauss ballet was preceded by some separate numbers of varying interest, some of them approaching too closely to routine to achieve that freshness of effect which is the most desirable quality in dancing. Stravinsky's "Ragtime," however, gave the opportunity to break away from it. It was performed in spite of the composer's objection—based, I suppose, upon the fact that he had written it for a small combination of instruments, and would have preferred to expand the score before having it performed in a large theatre. Apart from that, there is an important part for the cembalon, which was played upon a somewhat obtrusive piano, the effect of which would doubtless have annoyed him considerably had he been present. The dance had about the same relation to ragtime as Stravinsky's music. The grotesque effect was the result, not of caricature, but of concentrated stylisation, but that in no way lessened the merriment. The effect was increased by Madame Lopokova's assumption of the blank look affected by ballroom fanatics who, I have been assured, derive great enjoyment from foxtrotting, but seem to make it a point of honour to appear as if dancing were the most boring form of exercise ever invented. It was a very clever piece of sardonic humour, but I confess that I enjoyed the Strauss dances more. Eugene Goossens was the conductor, and, with his Alhambra experience, proved a good friend to the dancers. During the run of "The Sleeping Princess," when he shared the duties of conductor with Fittelberg, a member of the company, discussing the two, gave the interesting opinion that even if Fittelberg might be the conductor for the public, Goossens was emphatically the conductor for the company. From a dancer that tribute combines praise with gratitude.

E. E.

An event of considerable interest to musical London will be the visit in May of Sergei Rachmaninoff. He is giving a recital at Queen's Hall on May 6th, at which he will play a number of his own compositions. For the past four years M. Rachmaninoff has been touring in America, meeting with artistic and financial success.

OTHER LONDON CONCERTS.

AN ATTRACTIVE VIOLINIST.

Katie Goldsmith Justifies Expectations.

It is always interesting to observe the development of a young artist, particularly when there is indicated the possession of gifts that justify expectation of achievements above the average. Miss Katie Goldsmith is one of such. She has a warmth of tone that excites sympathy, and her readings are instinct with imagination and sincerity. Assisted by Mr. Harold Craxton, Miss Goldsmith opened her recital with a rendering of the violin part of Brahms' Sonata in A that made the above attributes pleasantly prominent. The performance of Bach's Partita in B minor, unaccompanied, was not so good. The Sarabande wanted more grace and dignity, and in the Bourée there occurred "side-slips" consequent on careless attack or technical deficiency. F. G. W.

WIGMORE HALL, *March 27th.*

LADY CHAMBER MUSIC PLAYERS.

Impression of McCullagh Quartet.

The McCullagh String Quartet, consisting of Isabel McCullagh, Gertrude Newsham, Helen Rawdon Briggs, and Mary McCullagh, made a very favourable impression by their thoughtful interpretation of Beethoven's Quartet in G, Op. 18, No. 2, and Brahms' B flat, Op. 67. In rapid passages there was an occasional tendency to hurry when, for the sake of clearness and sureness, the *tempo* should have been strictly kept, but there was healthy vitality in their attack and an unfailing attention to detail that attested to diligent study and painstaking rehearsal. English music was represented by the String Quartet arrangements of traditional songs by Frank Bridge and Josef Holbrooke. F. G. W.

ÆOLIAN HALL, *March 28th.*

A DISAPPOINTING ENSEMBLE.

Langham Choral Society not up to Standard.

One has been so gratified with the excellent discipline of the Langham Choral-Orchestral Society at their previous concerts that it was disappointing to hear a couple of false entries and some rough edges in the finish of a number of phrases. Coleridge-Taylor's "Hiawatha" is too delicate a work to stand usage that is otherwise than gentle and precise, so that even when the singers had settled down to their work and given us some delightful tone and expression in the unaccompanied passages, the memory of the shortcomings still rankled. Naturally the orchestral section is less efficient than that of the choralists, and there was some very thin tone and uncertain grip, particularly in the accompaniments. Nevertheless Mr. Hugh Marleyn carried out his duties as conductor with a strong hand. As to the soloists, it is sufficient to say they were Miss Doris Vane, Mr. John Booth, and Mr. Percy Ellisdon. H. A.

QUEEN'S HALL, *March 28th.*

CURWEN GREVILLE TOUR.

Very Satisfactory Results on the Continent.

WE have just returned from an extraordinarily interesting adventure. English singers had been to Germany and Austria before, and had included a few English songs in their programmes, mostly by composers who had already a certain Continental reputation, but we went out with a complete programme of English songs by composers almost entirely unknown abroad. The only item not sung in English in the programme was Mozart's "Ah lo so" in Italian, which was put in to give the critics a standard work in which to judge Miss Greville's art. In most places we found that the audiences required convincing that any good art could come from England. There was a definite feeling of resentment that had to be conquered. It was only gradually that they warmed up to anything that could, by English standards, be called enthusiasm. But in every case except Frankfurt, where we found anti-English feeling very strong indeed, the end of the programme was a triumph for both singers and songs.

Spite from Home.

Unfortunately I have to record that another English artist had written to our agent in Berlin to the effect that Miss Greville was a complete failure in England—a mere conceited amateur. The agent, being of the type that will listen to one artist speaking against another, had accordingly put us in a bad hall, to which critics usually refuse to come, had priced our tickets invidiously low, and in general had taken as little interest as possible in the concert. We had, however, some very valuable introductions from Leigh Henry and others, and were able to show Miss Greville's Queen's Hall programme to most of the critics, with the result that they did attend the concert with open minds. Concert *critiques* are often five or six weeks late in appearing in Germany and Austria, but those that have so far reached us have been most enthusiastic with the exception of those in the Junker press, which had a strong political flavour. One critic recommended several of the songs by name to German concert singers, while another said that few of her German colleagues could sing Mozart as well as Miss Greville. The Dresden and Leipzig concerts followed Berlin on consecutive days, and at Leipzig the great critic, Teichmuller, stayed throughout the concert and actually applauded at the end.

The Admirable Viennese.

Everyone in the streets of Vienna smiles, under the most creditable circumstances. No one knows from day to day whether they will have anything to live on next day—and there is no object in saving, for the crown you don't enjoy to-day will be worth perhaps a quarter as much in a few weeks. A musician who had paid into the orchestra's superannuation fund for thirty-five years, and should have been able to retire comfortably, has enough to his credit to-day to keep him for a week. So the

Viennese live for the day and go to concerts, for the quality of their music is the only thing left to them. Here the Vienna Philharmonic Orchestra, who had never before accompanied a foreign singer's concert, had been engaged, and proved themselves the most delightful people to work with, though they drove rather a hard bargain. Their *pianissimo* in accompaniments was exquisite, their sonority in the orchestral items under Mr. Maurice Besly most brilliant. The hall for the concert was sold right out, some hundreds were standing at the back, and many would-be purchasers had to be refused tickets. The reception given to the singer, conductor, and songs could not have been finer. After the concert Miss Greville was asked to sing a Mozart aria at the Abonnements Konzert the following Sunday, Herr Richard Mayr, the leading singer of the Vienna Opera, standing down that she might have the opportunity; and she was also requested to consider herself engaged for these concerts on any future visit to Vienna. I was approached with a view to the issue of a Continental edition of several of the songs. Press opinions from Vienna have not yet arrived, but tangible proofs such as these are, if anything, more important.

A Profit on One Concert.

On our way back through Germany the song recital was repeated at Munich and Frankfurt, and an orchestral concert was given at Cologne at which a net profit of 5,000 marks was realised after the payment of all local expenses, including the orchestra's fee.

Advice to Others.

The whole tour has been an even greater success than we had dared to hope. It has worked out more expensively than had been anticipated, for we had been ill-advised in buying our foreign currency in advance, and prices had gone up very heavily in the interim. It is well worth English artists' while to go out, provided they are really good, and are prepared to prove this before they expect recognition. On the whole we found our local agents very good, Hugo Heller in Vienna being particularly excellent. We did not find the local accompanists up to the standard of English accompanists in sight-reading, but as Maurice Besley was acting as accompanist for the tour we were largely independent of them. Dr. Pfister of my own staff was an invaluable business manager.

KENNETH CURWEN.

Bristol Activities.

In Bristol a notable recent event has been the success of Mr. Herbert Langley, the baritone of the old Beecham Opera, in the new musical play, "The Lady of the Rose." Our representative writes that "he is a real baritone, whose production is of the sound tone school." He also writes that "the Clifton Chamber Concert Party—Madame Faulkner Adophin, Miss Hilda Barr, Mr. Alfred Best, Mr. Percy Lewis, and Mr. Herbert Parsons—brought a musically successful and interesting season of modern works to a close with the performance of Pizzetti's Sonata in A and the Florent Schmitt Quintet in B minor. As pioneers in the performance of modern chamber music, the party are doing conscientious spade work."

THE NEWS.

Grants by Elwes Memorial Fund.

The Gervase Elwes Memorial Fund has already made several grants. The Wellingborough Orchestral Society (Northamptonshire) and a Musical Competition Festival in Lincolnshire have received financial assistance, and a grant has also been made towards the musical education of a young pianist named Eddie Taylor (aged sixteen years), who is studying under Mr. Herbert Fryer at the Royal College of Music. The work done by the Fund is of such far-reaching importance that we have no hesitation in endorsing the appeal of the Committee for donations. The hon. treasurer's address is St. Katherine Dock House, Tower Hill, E.1.

British Opera Season in London.

The London season of the British National Opera Company, which opens at Covent Garden on May 1st, will be an event of considerable importance to music-lovers. And it is music-lovers of all grades of society to whom the venture will appeal, and through whose enterprise it has been made possible. The £1 shares have been bought by lovers of the opera drawn from all classes, and the season itself will not be the society function of former years, but a big public attraction. Two or three complete cycles of "The Ring" are promised, while "Parsifal," "Mastersingers," "Tristan and Isolde," and the new Offenbach "Goldsmith of Toledo" are also to be performed.

Striking Features.

Strikes seem to be a feature of musical life just at present. There is the strike amongst orchestral players at a number of London theatres and music-halls, including the Palladium, while we have received news from Vienna that the employees of all the Vienna music-dealers, including the publishing firms, have gone on strike for higher wages. All such establishments have been closed for over three weeks, and we understand that there is no imminent prospect of their resuming business.

Concerts in Hyde Park.

The League of Arts, which last season anticipated the "Brighter London Campaign" by their entertainments in Hyde Park, are carrying out a similar programme this coming summer. Performances will be given every Saturday afternoon and evening during June and July. The League of Arts have again appointed Mr. Arthur C. Chapman as their general stage manager.

Holy Week at Westminster Cathedral.

The music arrangements for Holy Week at Westminster Cathedral, under the direction of Dr. R. R. Terry, are, as usual, of very considerable interest to all lovers of sacred music.

No less than six contemporary English composers will be represented, while the choir are also performing five of the extant Masses of John Taverner and the three extant Masses of Byrd. On Palm Sunday Dr. Terry's "Sanctus and Benedictus (on a Plainsong C.F.)" will be sung, also Taverner's Missa, "Small Devotion," and Davy's

Passion Music. The most important of the specially written works by British composers is Dr. Vaughan Williams' motet, "O vos omnes," which will be performed at Mass on Wednesday, 12th. The Mass chosen for Easter Day is one of William Byrd's, for five voices, while the Magnificat is by di Lasso.

Shakespeare Festival Matinée.

The Shakespeare Association's Annual Festival Matinée is to take place at the New Theatre on Friday, April 21st. The programme is to include scenes from "Henry VIII." (Sybil Thorndike, Russell Thorndike, and Lewis Casson), "Much Ado about Nothing" (Matheson Lang and Lillah McCarthy), and "The Merchant of Venice" (Arthur Bourchier as Shylock). Ellen Terry has promised to recite, and Hayden Coffin to sing. The proceeds of the afternoon are to go to the "Old Vic" Reconstruction Fund.

That Missionary Attitude.

"R. C." in the *Daily Mail* was inclined to reprove singers who have recently been abroad for an excess of conscious virtue. That there are some real difficulties to be overcome may be judged from the following notice of Miss Greville's Dresden concert, where she had to repeat three songs, had eight recalls, and had to give four encores at the end of the concert:—

English Song Recital.—The public adopted an exceptionally cool attitude towards Miss Ursula Greville, the London singer, and we cannot blame them for it. Because unless England shows us their sympathy in other ways, it is quite reasonable if in Germany the attempt to make a whole evening of propaganda for English music, in English, is regarded as out of place. No doubt concerts are, in the first place, manifestations of art. But besides this they are manifestations of Kultur, and if under present conditions a concert of English propaganda is listened to quietly, then this speaks strongly in favour of German Kultur, because there is, in our opinion, no doubt that the advantage lies entirely with the English, and not with us.

Dresden Anzeiger, Dresden, 12.3.22.

Schubert Festival in Vienna.

A Schubert Festival is to be held in Vienna this autumn to celebrate the 125th anniversary of Schubert's birth and the 100th anniversary of the day on which he commenced work on his Unfinished Symphony (October 30th, 1922). An orchestral concert, a church concert, several song recitals, and a complete cycle of the master's chamber music compositions are included in the arrangements.

Salzburg Festival Details.

The date of the Salzburg Festival is now announced for August 10th. The Festival is to last three weeks, and composers who are taking an active part include our own Arthur Bliss and Arnold Bax, Darius Milhaud from Paris, Egon Wellesz (our correspondent) and Rudolf Reti from Vienna. We hear also that the music for the new play which Hofmannsthal has written for the Festival is to be composed by Einer Nilson, the Danish composer, and not by Strauss, as was originally expected.

Norwich Philharmonic.

Our Norwich representative writes:—"The veteran Philharmonic Society, together with its junior adjunct the Choral Society, achieved a notable triumph in the Bach B minor Mass, which was performed in the Cathedral on March 24th, with Miss Dorothy Silk, Miss Dilys Jones, Mr. Steuart Wilson, and Mr. Arthur Cranmer as soloists. The orchestra was largely strengthened by the London wood-wind engaged, and supplied sound accompaniments, and Dr. Frank Bates once again proved a pilot of reliability and resource through the intricacies of the massive work."

The "St. Matthew" Passion Music.

The Welsh Choral Union gave a fine performance of Bach's "St. Matthew" Passion Music at Liverpool on March 25th. Our correspondent writes that "the work made a deep impression even on confirmed 'Messiah' lovers. Liverpool has now heard the 'Matthew' Passion four times in two hundred years. *Ora pro nobis.*"

Leicester Symphony Orchestra.

We hear that good progress continues to be made with the Leicester Symphony Orchestra scheme. Our representative writes:—"Guarantees have come in to an extent which will justify proceeding with next season's concerts, providing the finances of the orchestra can be worked with reasonable economy. It is hoped to secure M. Busoni to make an appearance at one of the concerts, at another Dr. Malcolm Sargent will play a Piano Concerto, and Mr. Adrian Boult will conduct orchestral items, including Dr. Sargent's 'Impressions of a Windy Day,' and at a third the programme will be devoted to English composers. At each of the proposed four concerts, however, the orchestra will be a leading feature. It is now hoped that all orchestral musicians in the city and district will offer their services in amateur or professional capacity."

Coventry News.

From Coventry comes news of the performance by the Coventry Philharmonic Society, with Mr. Chas. Matthews as conductor, of Parry's "King Saul" as an oratorio service at the Cathedral. The soloists were Miss Winifred Lawson (soprano), Miss Mary Foster (contralto), Mr. John Collett (tenor), and Mr. Hamilton Harris and Mr. Harry Curson (baritones). Our representative states that "all did well, but the singing of Mr. Hamilton Harris as *Saul* was marked by a wonderful breadth of tone and serenity of expression. Miss Foster excelled in the *Woman of Endor* music." For next season the Coventry Chamber Music Society have decided to arrange, if possible, three Catterall Quartet concerts and one Catterall violin recital.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

PARK THEATRE, HANWELL, *March 22nd.*

Occasionally it is impossible to refrain from making "odious comparisons," and after witnessing two performances of "Iolanthe" in one week the uppermost thought is: "What a difference the *tempo* of the music makes." In the first show the numbers were taken briskly, resulting in a bright and pleasing performance, and in the second —by the G.W.R. (London) O.S.—at a much slower rate, thereby losing much of the sparkle. Apart from this defect the company worked well and with good results; the Chorus of Peers (on this occasion not strong on the tenor line) singing and acting with keen intelligence and the fairies showing the result of most careful training. Harry Wakley as *Mountararat* and Reginald Tuffrey as *Tolloller* both did remarkably well in their "quarrel" scene, and, in addition, proved themselves capable vocalists. Jack Sealey made the most of the forensic humours of the *Lord Chancellor,* but should pay more attention to his elocution, which was faulty at times. A tall and vocally efficient *Sentry* was forthcoming in Stephen Sweeney, while *Strephon* was soundly, if somewhat stiffly, played by Albert Church. As *Phyllis* Blanche Allen looked and sang charmingly, while Dorothy Moor (*Iolanthe*), Leonora Wilcox (*Celia*), and Gladys Steel (*Leila*) all contributed their quota of good work. Geraldine Fisher presented a gracious and dignified *Queen,* using her delightful contralto voice with good effect, although she lacked that necessary touch of regal command. The production was to the credit of George H. Hemmen, the stage director, and to W. R. Palamountain, A.R.C.M., the musical director, whose orchestra, however, seemed in need of further rehearsals.

KING'S HALL, W., *March 23rd.*

"The Yeomen of the Guard" with its dramatic finale seems a popular selection among amateurs this season, and the members of Barclays Bank O.S. have added it to their répertoire with additional credit to themselves. An outstanding feature of the production was the performance of Claude Coleby as *Wilfred Shadbolt.* His resonant melancholy voice, excellent facial expression, and quaint by-play made a lasting impression, and at times his personality tended to overshadow *Jack Point.* G. F. Harwood as the love-sick jester made all his points well and played carefully, but his rendering of the vocal items left much to be desired, and the pathetic touch in the character did not get across the footlights. *Fairfax* was in the safe hands of Leslie Pine, who has a pleasing tenor voice, played soundly, and, like most of "these Fairfaxes," was infinitely better in the second act than in the opening. A. D. Pierrepont gave the necessary dignity to the *Lieutenant* and spoke his lines with intelligence, while John Child made a good study of *Meryll,* playing with dry humour. It was a pleasure to note a distinctly human *Leonard* in Lawrence Inkster, and one that was above the average. As *Phœbe* Irene M. Jordan played brightly, if not coquettishly, and was at her best in "Were I thy Bride"; and Winifred Brooks sang and played well as *Elsie Maynard.* Margaret Somerville sang the music of *Dame Carruthers* in an adequate manner, but her acting was somewhat hard and cold. The chorus had been well drilled in their stage business by the producer, G. A. Seaton, and they sang with good quality, if not quantity, of tone, but the ladies at times were weak on attack. To the orchestra, mostly composed of members of the Society, much praise is due, for they gave principals and chorus every assistance and reflected great credit on their conductor, W. A. Searle.

FIRST PERFORMANCES AT BOURNEMOUTH.

Composers' Visits.

ARTHUR BLISS appeared for the first time here at the Symphony Concert on March 23rd, and was heartily welcomed. "Rout," with Miss Dorothy Moulton as vocalist, the two orchestral studies ("Night" and "Day"), and the exquisite songs with clarinet and piano, made up a representative selection from his works, their characteristic freshness and pulsing life making their full effect. "The Dandelion" had to be repeated as usual, and the composer conducted the orchestral pieces with skill and judgment. Papa Haydn's dainty Symphony No. 12 in B flat fitted to perfection, but Arensky's Piano Concerto, though it was played by Miss Helen Guest with much vivacity, sounded feeble and early-Victorian.

New works recently performed include Armstrong Gibbs' delightful ballet music from Maeterlinck's "The Betrothal," a straightforward piece of writing that carried absolute conviction and won instant favour. The orchestration is notably clear and invariably effective. The composer conducted, but Mr. Cyril Jenkins, who was announced to direct the performance of his Celtic Rhapsody at the same concert, did not fulfil his promise, so Mr. Dan Godfrey took his place. The work provokes such inevitable comparisons with that by another composer, which is partly founded on the same melodies, that it can never be judged entirely on its own merits, though it is brightly conceived and cleverly scored.

Havergal Brian's "English Suite" is a most curious mixture. The first and second movements, entitled "Ye Antient Village" and "Epithalamium" (Morris Dance), have some beautiful moments, but "Postillions," "The Stone Breaker," and "The Merry Peasant" pile eccentricity upon eccentricity to such an extent that the final notes were greeted with more laughter than applause.

It is worthy of note that the worst performances of this winter season stand to the credit of Mark Hambourg, who on April 1st hammered through the Bach Concerto in F (for piano, two flutes, and strings) at an incredible pace, with the effect of a steeplechase all round, and later, in Liszt's Hungarian Fantasie, supplied a proportion of wrong notes somewhere in the neighbourhood of 1 in 10.

G. B.

BRISTOL SYMPHONY ORCHESTRA

Artistic Success of First Concert.

WE are very glad indeed to hear of the artistic success of the new Bristol Symphony Orchestra, our one regret being that it is not equalled financially.

The following excerpt from the article contributed by our representative, to the *Bristol Evening News,* will be of interest:—

"Well done, Mr. Alexander, and all your players of the new Bristol Symphony Orchestra. You deserved to the full all the congratulations that were offered you by musicians and general public alike. Bristol should be proud of you."

This summarises the general trend of the conversation one overheard last night after the special endowment concert at Colston Hall of the Bristol Symphony Orchestra—a concert, unfortunately, that was successful only as an artistic venture, for the receipts were practically but just sufficient to cover the expenses, which are, in the nature of things, heavy. So if the 1,000 subscribers are not forthcoming, which Messrs. Duck, Son and Pinker, the untiring business managers of the orchestra, ask for on the programme, the outlook for a four-concert season is doubtful. Yet other cities can support an orchestra more costly than the Bristol combination. Will not the thousands of music-lovers in Bristol rise to the occasion and make the harvest sure?

Mr. Maurice Alexander (conductor) reminds one strongly at times of a combination of two conductors, who shall be nameless but can be easily identified—one a Bristol veteran and the other an idol of London. And he is always an artist. Given more experience and practice together, and more body in the brass, the one weak point, and we shall have an orchestra, led by, perhaps, the best man to be found locally, Mr. Percy Hodgson, second to none in the provinces.

The two important items of the evening were Kalinnikov's Symphony No. 1 in G minor, which extended players and conductor fully, and, except for some lack of definition and some hesitancy in the fourth movement, was remarkable for its general firmness and clear phrasing. The second movement, in which the harp and muted violins have a prominent share, was cleverly fitted together. There was very prolonged applause at the conclusion of the symphony.

The other, and most important, principal item was Elgar's musicianly Concerto in B minor, Op. 61, for violin and orchestra, in which Mr. Albert Sammons took the leading part, at its first performance in Bristol. There are concertos which leave only the impression that one has listened to a highly technical piece of show music. That is not the impression the Elgar Concerto leaves. It appeals as music to the sense of sound-colour and tonal beauty first. Mr. Alexander had a hard task, but both he and the orchestra achieved it highly creditably. Mr. Sammons himself, who has played the work many times, expressed warm satisfaction at Mr. Alexander's reading of it. For tone beauty no English violinist could have been chosen more suitable to convey the Elgar "message." Mr. Sammons played it as a master, and the audience gave him an ovation as is not often heard.

Surely among Bristol's 400,000 inhabitants there are to be found at least 1,000 who will send their names to Messrs. Duck, Son and Pinker as subscribers to the Bristol Symphony Orchestra!"

F. M. L.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

THE C MINOR SYMPHONY.

The Editor, *Musical News and Herald.*

Sir,—Allow me to sympathise with your critic who did not remain at the concert to hear the C minor Symphony of Beethoven.

No one is likely to dispute its distinguished place in the realm of music. But there are others, painfully neglected, which demand at least an occasional hearing. Why are the original and beautiful Symphonies of Schumann so seldom heard? also the "Consecration of Sound" by the still more neglected Spohr?

Is the musical *public* clamouring for the C minor Symphony? I doubt it. Some years ago the late August Manns at the Crystal Palace asked his audience to vote for a Symphony to be performed at the final concert of the season. It was to be selected from those which had been performed during the season. They were all masterpieces, and this was the result of the voting as regards the first four:

Beethoven's "Pastoral"	247
Mendelssohn's "Scotch"	227
Schubert in C	111
Beethoven's C minor	108

J. H. PEARSON.

TO MUSIC-TEACHERS.

The Editor, *Musical News and Herald.*

Sir,—May I, through your paper, draw the attention of the music masters and mistresses in preparatory schools to our second conference, to be held at the Royal College of Music on Wednesday, April 26th? Sir Hugh Allen has kindly consented to take the chair. Mr. A. H. Peppin (Rugby) and Mr. A. Rawlinson Wood (Denstone) will speak in the morning, whilst Mr. Tobias Matthay has been good enough to promise a lecture in the afternoon. I shall be much obliged if the teachers who have not received an invitation will kindly communicate with me, enclosing a stamped addressed envelope for reply.

B. W. FOWLES,
Hon. Sec. Conference Committee.

[We have received interesting letters from Mr. Francis Clarke and Mr. Thomas Moult dealing, respectively, with the subject of the leader in our issue of March 25th and with the comment in Mr. John Graham's pages in our last week's issue on "Methods Confused with Music." We regret that owing to the extreme pressure on our space they have to be held over until our next issue.]

SONGS OF LOVE AND LIFE.

Words by RABINDRANATH TAGORE.
Music by ERIC FOGG.

1. "ONE MORNING IN THE FLOWER GARDEN." E (B to E) and G.
2. "IT WAS IN MAY." D♭ (A to D♭) and E♭.
3. "IN THE DUSKY PATH OF A DREAM." A♭ to D.
4. "PEACE." E♭, F (B to F) and G.
5. "FREE ME FROM THE BONDS OF YOUR SWEETNESS." B to E.

Price, each 2/- net.

NOTE.—These songs were originally intended as a *BARITONE* Song-Cycle; but "ONE MORNING IN THE FLOWER GARDEN" is very effective for *TENOR VOICE* in the higher key, and "PEACE" (published in three keys) is suitable for all voices.

The Bookman says:—"An indefinable fascination exhales from Mr. Fogg's pages . . . . With what faithfulness and flexibility they interpret the spirit of the words!"

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St. George's Hall, Liverpool.
9th April, 1921.

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MUSIC AND THE FILMS.

FITTING THE FILM.

SOME POINTS OF CRITICISM.

IT has been well said that musicians are the most conservative of people, and the literature of cinema music goes far to prove this view. I have myself read a large number of articles advocating new forms of music for the cinema, music either peculiar to itself or music already composed to suit which the photo-play must be moulded. In all these articles, however, there has been one thing lacking—the most elementary knowledge of the technique and formation of the photo-play that is so universally criticised. Is it wonderful, then, that the professional cinema producers regard these articles as interesting but useless?

Concerning the writing of music to a scenario while it is actually being built up and before it has been filmed—a real cinema symphony with its points of climax coinciding with those of the scenario—there can at present be little question of criticism. There has been no serious attempt made of the kind, and it would not be advisable, as the touring life of a film is seldom more than a few years, and the innumerable points of climax would make it unendurable in the concert room. However, it is a vista as yet unexplored, with respectful apologies to Mr. Holbrooke, and may yet yield rich possibilities. The standard of musical taste is most certainly increasing in cinemas, and it only awaits a witty and fluent writer like Mr. Bliss to show us a new form of accompaniment to those damned films!

The alternative of fitting scenarios to programme music already in existence is, however, an intolerable idea, as long as the scenario retains its present shape. And the modern scenario is built up of psychological principles far sounder than those on which programme music is built, and will take a lot of shifting. A well-written scenario is brought to a climax in quick, ever-shifting contrasts of action and emotion. All the characters must be kept in continuous action and may never be lost sight of, even when "throwbacks" are necessary. If one applies this criterion to a detailed piece of programme music, the inference is obvious—synchronisation is impossible without either entirely destroying Strauss' tempos or making a bad scenario, *e.g.*, in love scenes where the visual treatment of the cinema necessitates a slow treatment. No wonder the Americans could make only a burlesque of "Till Eulenspiegel."

On descriptive, yet not programmatic, music much more can be done from the conventional orientalism associated with "Schererazade" to more ambitious works such as Stravinsky's "Oiseau de Feu" or Milhaud's "Cinema Symphony," if the scenario may be so condensed. Here the scenario writer is freer, and can mould emotions rather than events to suit the music before him. The contrasts and climaxes being purely musical may be rendered by similar climaxes purely visual, so that by a perfection of two techniques a work of art may be produced. But for the detailed tone-poem of a Strauss or Rebikoff such is impossible.

The musician's great fault in writing for the cinema is in not realising that the cinema is visual, and that even the most intimate thoughts must be expressed by facial grimaces. Thus his music may be descriptive, but it may not be pictorial, as in the one case it assists, in the other merely detracts, from the main aim of the cinema —picturisation. Music must here limit itself to its original aim—the expression of emotion.

Mr. Leigh Henry has well pointed out in his late article that the increase of photographic science has brought the mythical and miraculous into the cinema, thus opening up a great field wider than the pioneers of the art ever dreamt of. Perhaps the Italian cubist film is only a foretaste of what is to come, and what may already be discerned by clear-sighted people. What the Germans have done in the historical drama with such films as "Jeanne du Barry," or the Italians with their great spectacular films, may be done by the English in the more intimate domain of perfect cinema co-operation. Two artists each realising the other's technique—and what may be done!

In these rather scrappy notes I have attempted to make clear one thing above all: that, however debased and commercial the musician may call the cinema of the present day, it has nevertheless a definite, well-established technique which they have no right to attack without offering a better alternative. Also they are viewing a new art from the outlook of one centuries old; again, that the cinema is frankly commercial and must and does (generally) pay; lastly, that it realises itself the need for improvement, and is only waiting for common-sense suggestions instead of superior abuse. Also that although commercial they are right, and the musicians who name their pieces "Waiting," "Hurry," "Venomous," "Love-sick hero" are psychologically right even if musically contemptible. Finally, to quote an argument worn almost threadbare in recent discussions, but originating in G. K. Chesterton, that the public prefers a bad version of what it wants and pays for than a good version of something else, *e.g.*—Chesterton again—it is no use offering a man shivering over weak coffee a really superior sort of ice.

LOVETT F. EDWARDS.

Amateur Operatics.

Leicester and Melton Mowbray have both caught the infection of Gilbert and Sullivan opera. The Leicester Operatic Society have recently concluded a "Gilbert and Sullivan" week under the direction of Mr. J. H. Taylor. "Trial by Jury" and "H.M.S. Pinafore" were their choice, and we are glad to hear that they are certain of a large surplus to hand over to local charities as a result of the week's performances. At Melton Mowbray the week's production was "Don Giovanni," which was produced and conducted with considerable success by Dr. Malcolm Sargent.

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SOME FORTHCOMING EVENTS.

April 25th, 1922.
Exhibition of Painting and Sculpture by English Artists.

April 26th.
CONCERT - - German Lieder and Old English Songs.

May 3rd.
LECTURE - - Stravinski and Schönberg.

May 17th.
CONCERT - - Modern English and Russian Music.

May 31st.
Musical Poem arranged for the Stage.

June 14th.
Exhibition of Painting and Sculpture by French Artists.

June 28th.
CONCERT—Russian Songs. LECTURE—Modern Poetry.

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Musical Mission to Canada.

Yielding to the persuasion of Major F. J. Ney, general secretary of the National Council of Education of Canada, Mr. James Bates and Mr. Cecil Sharp have agreed to attend the triennial conference on education to be held at Toronto at Easter, 1923. England and France are sending also men of eminence in other fields of education to speak on such topics as the theatre and kinema; the home and education; music, recreation, and art; also the humanistic teaching of literature, geography, and history.

The enterprise of Mr. Cecil Sharp is noteworthy because he will take with him a small group of specially trained undergraduates from Oxford to demonstrate folk-music and folk-dancing. More generous still is the offer of Mr. Bates, who will take with him to Toronto a group of fifty boys and girls selected from London choirs and schools, including the London College for Choristers. The literature which I have received shows an expansiveness and idealism which are worthy of the great Dominion and of the whole subject of education.

MUSIC TEACHERS' SYMPOSIUM.

WHAT was called a social meeting for informal discussion was held by the Music Teachers' Association at Mortimer Hall, Mortimer Street, W., last week. The members sat in informal groups and discussed half a dozen topics which had been proposed beforehand through the post. Mr. Stewart Macpherson, as chairman, summed up the discussion on each point.

The Short Lesson.

Mr. H. J. Wilder introduced the subject of "The Short Lesson." He had in mind pupils who could only have one lesson a week, and did not profess to survey every class of pupil, such as the professional pupil, the leisured amateur, and the business girl. He thought there should be time available for an occasional talk about music, and teachers should play with pupils and play to them. Such plans involved gratuitous work, and some teachers might object to form precedents, thinking that there should be a limit to the allowance of extra time. He thought that an increased fee for a longer lesson was economical. Music teachers had to meet many claims for gratuitous service. Other workers—the printer, for example—was always paid for his preparatory work for a concert. Mr. Wilder wished that something could be done collectively in adopting uniformity of practice in these matters.

Mr. Ernest Fowles thought that extra time should be paid for. There was the point of loss of time in going to and from lessons. This varied in town and country, also in the case of those who taught in institutions or privately. Mr. Fowles, when opportunity offered in schools, deducted five minutes' time from each pupil, then collected twelve pupils, and gave them for an hour some drill in regard to matters that interested all of them. The influence of these talks was incalculable, but the advantage he named was impossible in private lesson work.

Mr. N. Marsden mentioned the music study circle plan which he adopted. His pupils went to one another's houses in turn, where he met them and gave a class lesson.

Mr. A. J. Hadrill (hon. secretary) found that it was quite possible to run a short appreciation lesson once a fortnight in the course of other school lessons. It was important for music teachers to co-operate with the rest of the staff in a school in matters of method.

The chairman said that the short lesson would be always with us. He would be sorry to see any diminution of the missionary spirit which animated musicians; their aim was the opposite of "ca' canny." If they were artists as well as journeymen, they would be willing to give gratuitous help at times. It was a good plan to pool the time taken from individuals to give a class lesson.

Aural Training First.

One of the topics announced was entitled "The Necessity for Aural Training to Precede Appreciation Work." The question seemed to suggest the answer. Members were agreed.

The Gramophone as an Educational Factor.

Miss Olive Baly was not sure that gramophone records developed the education of the listener, judging by the records that they heard at home. She wondered whether there was an advantage in playing a record in cases where an explanation of the music was necessary. The teacher could play examples more quickly.

Mr. A. Forbes Milne thought it was possible for a teacher to talk too much. Listening to records without much explanation surrounded the pupil with the actual music, and sub-conscious appreciation proceeded from this practice.

Dr. R. T. White thought that the gramophone was more useful than it was given credit for in illustrating the history and development of music. A series of records of that character would be very useful, instead of taking records without any historical sequence. After all, the record was not the real thing. It was best to hear the actual performance, but the next best thing was to use the gramophone. He did not value the gramophone much as a means to amuse people.

Mr. Marsden pointed out the value of listening

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to time patterns and repetitions of a phrase. He got children to compete in pointing out these matters as a record proceeded.

Miss N. Gilford said that teachers should advise pupils what music to have if there was a gramophone at home. Dr. White said that members should suggest music that would be useful to have as records, if they found the records that were available were unsuitable. Mr. Hadrill said he would be pleased to receive suggestions of that kind from members which he could forward to the makers.

The chairman pointed out that the makers were eager to receive suggestions. As publishers they had commercial aims, and some records were subversive of educational aims while others were building upwards. The teacher should never dispense with his own playing. A lecturer also should not trust to the gramophone alone, if he would hold his audience. On the other hand, the gramophone had the advantage of providing orchestral colouring, while the teacher had the advantage of his own personality as an artist. Mr. Macpherson was doubtful about teaching musical history to children through records. If he attempted it, he would begin with more recent music and not archaic music, which they could not grasp. When a teacher was illustrating phrasing, it could be infinitely better done by the use of the piano.

How Should Harmony be Taught?

Miss Hodder wanted to know how harmony should be taught, having in view the disregard by modern composers to rules of former times. The discussion was rather fruitless. Perhaps the best thing said was that the simple must be taught before the complex. It was also insisted upon that harmony should be taken from the aural point of view. The chairman added that modern idioms were in a state of flux, and the time had not arrived to codify them.

One of the last subjects on the list was "Should Modern Music be Taught to Young Pupils?" Also a question was sent in entitled "The Present Phase of Musical Notation and the Next." The writer was unable to stay to listen to the discussion on these points.

MEN OF THEIR TIME.

Mr. Luther Munday.

THE death of Mr. Luther Munday, which has just taken place at his Berkshire home, recalls to my mind a vigorous and charming personality who started many schemes and succeeded amazingly. Although he reached only sixty-four years, he was already famous nearly forty years ago; he lived, in fact, in advance of his age as a social harmoniser between the classes and the masses. His book entitled "A Chronicle of Friendships" made one envious of his opportunities. The great days of the Lyric Club have gone, though the building houses another well-known club. Munday organised hundreds of charitable entertainments, and produced large numbers of plays. I remember his work at the People's Palace, when it was opened in 1887. He was secretary and manager of a competitive festival there, planned exactly like the Stratford Festival in the same district. There again he was a pioneer, for such festivals had not then taken root, and his experience did not bear repeating, possibly because he had not learnt the lesson that East Enders are indifferent unless they have a hand in the management of their own affairs. Knowing from my Stratford experience in a similar capacity that a festival manager is the last man to leave the building, my surprise was great when I saw him rush to catch the afternoon train to his country place. But he won friendships wherever he went, and he settled down as a country gentleman far too early in life. The like of him was and is badly wanted, and now he has passed away.

Mr. Dan Rootham.

Dear old Dan Rootham has died full of years, leaving cherished memories in many hearts. Friends who had seen him lately spoke of him tenderly, for at eighty-five he was naturally feeble, though as kindly as ever. Daniel Wilberforce Rootham had a musical father, who was a bass in college choirs at Cambridge, at one of which Dr. Cyril Rootham, of the third generation, is now director of the music. Dan Rootham sang "But Thou didst not leave" at a State concert in 1847, when the Prince Consort was present at Cambridge. But he lived for seventy years at Bristol, becoming a lay clerk in the cathedral at the age of seventeen. In 1866 began his long and honourable conductorship of the famous Bristol Madrigal Society. He also followed Alfred Stone as conductor of the Bristol Festival Choir. As a singing master he was very successful. It must be thirty years since that, happening to enter the same railway carriage together at Bristol, Mr. Rootham sat chatting with me, and I heard him tell the story, which is well known now, about a girl pupil named Clara Butt who came to him as a soprano, and refused to sing contralto in his choir because she wanted to sit with her sister. I may sum up the man by quoting the last sentence about him in the biographical sketch in the *Musical Herald* for November, 1890: "Alert, active, fluent of speech, thorough as a teacher, genial and without jealousy, the Bristol chorus-master brings sunshine to his work, and is not only trusted by the public, but beloved by a host of pupils and friends."

J. G.

COMPETITION WORLD.

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HALIFAX has decided to promote a competitive festival. A well-attended meeting has been held at the Halifax Town Hall. Letters were read warmly supporting the proposal. Mr. A. T. Akeroyd, general secretary of the Wharfedale Festival, gave an address in which he said that "The competitive movement had done more than anything else that had ever happened to develop choral music in this country. Composers such

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MISCELLANEOUS

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as Elgar and Walford Davies saw the possibilities of competitive choirs, and began to write accordingly." Some discoveries of hidden talent were mentioned. Mr. J. Weston Nicholl would like to incorporate the dramatic element, also the band element. A provisional committee was appointed. Some speakers wished to have only a non-competitive side, but it was said that people who opposed the competitive idea at the beginning were generally the greatest supporters of it later.

Shipley Shaping Well.

Shipley has had its first musical festival. It was regarded as one of the most successful first festivals. Altogether there were 1,100 singers. Mr. A. T. Akeroyd adjudicated. Fourteen male voice choirs competed, and 98 marks, with the prize, were gained by the Bradford City Police Vocal Union (conductor, Mr. J. W. Horsfall). The mixed choir first prize was gained by the Keighley Vocal Union (conductor, Mr. W. H. Whitaker). An open competition was also held for elementary school choirs, the winners being Bradford Green Lane Boys' Council School.

Blackpool Novelties.

Blackpool Festival will be held from October 16th to 21st. The syllabus may be had shortly from Mr. F. Howard, Festival Office. The new classes are: Ear tests for junior competitors; adult folk-dances; solo and quartet for tenor and bass voices; and flute solo. Operatic solo classes are being displaced by a series of three groups of duets and a quartet, all taken from Mozart's "Cosi fan tutti." Singers will again be asked to prepare song cycles. In the choral classes there is no big work similar to the Bach "Motet" used last year. An innovation will be Arnold Bax's two Carols, one requiring accompaniment of piano and flute, and the other an accompaniment of harp, 'cello, and contra bass.

Bermondsey Mothers and Others.

Bermondsey Central Hall was filled at the closing concert of the South-east London Musical Festival, the competitions for which were held during March 20th to 25th. No open competitions were held. Choral contests formed the bulk of the scheme. This local concentration of effort had its reward in a large and enthusiastic audience which applauded the local choirs. A chorus, "Turn back, O Man," by Holst, was sung by the massed choirs, conducted by Dr. Adrian C. Boult. The senior festival had 64 entries, comprising 900 singers. Earlier in the month about 1,100 children took part in the junior festival. Amongst the winners of first prizes were Mina Road Central Boys' School (8 entries); Kennington Road Girls' School (14 entries); St. George's Choral Association; St. Gabriel's College (ladies' choirs); Bermondsey Settlement (ladies' small choirs); Metrogas Choral Society Men's Choir; and Morley College Orchestra. The adjudicators were Dr. Emily Daymond and Messrs. Geoffrey Shaw, Harvey Grace, and T. F. Dunhill. The Mothers' Meeting choirs were a popular feature. I greatly enjoyed my visit to this festival.

Carlisle Lads and Lasses' Choirs.

Carlisle Musical Festival again proved a gratifying success. Dr. Bairstow was the popular adjudicator, and had the assistance of Mr. G. O'Connor Morris. Warm praise was given for the standard of the singing in many classes. Vocal quartets were of outstanding excellence. In the challenge shield class, won by the Carlisle Madrigal Society, the choirs were said to be quite worthy to compete at any festival in the country. Business choirs of lads and girls and village choirs were also noteworthy. The juniors had their special concert, and the festival closed with a concert at which the band and chorus numbered 550. The entries were twenty in excess of last year's record.

The County on Fire.

Bedford Festival occupied ten days, and brought together 4,000 competitors, which included in the 956 entries 115 choirs. Large audiences attended. The whole county has been stirred. Enjoyable concerts were given. Welsh troops in the vicinity during the war started the idea, and their glee singing was followed by a small competition which has now grown into the present movement, due largely to the efforts of Dr. H. A. Harding and Captain Gedge. The adjudicators were Dr. Charles Macpherson, Dr. Percy Buck, Mr. Frank Bridge, Mr. Plunket Greene, and Dr. Richards.

Pudsey Musical Competitions have been held in the Manor Hall, Pudsey, with great success. Being a single-day festival, the programme is limited, and the subjects are changed each year. Entries were received for soprano and baritone vocalists, boy sopranos and male voice choirs. Bramley Club and Institute Harmonic Society won the chief prize. There was a crowded attendance. Mr. C. H. Moody adjudicated.

Chelmsford was the venue of the East Essex Musical Association Competitions. Messrs. Geoffrey Shaw and C. Armstrong Gibbs were the chief adjudicators.

Leicester Competitive Musical Festival has been able to devote a surplus of £250 to the Leicester Royal Infirmary. The next festival will be held on October 13th and 14th.

Coventry proposes to have an open competitive musical festival during the autumn of the present year. A town's meeting was called by the Mayor, and a thoroughly representative committee was appointed. A guarantee fund is now being formed. The hon. secretary is Mr. F. E. Hanson, 20, Hertford Street, Coventry.

Canning Town has been a hive of musical industry, fostered by the Paragon Eisteddfod, attached to the large printing works of the Lamson Paragon Co. Dr. Leonard N. Fowles was the singing and instrumental adjudicator, whose section comprised 31 classes.

Glasgow has a Co-operative Musical Association which brought together 22 classes in choral competitions at the St. Andrew's Hall. The adjudicators were Messrs. A. Collingwood and F. H. Bisset. The competitors numbered 3,000.

Romford has a branch of the Essex Musical Association, which has just promoted its first festival at the Baths Hall, with a view to raise the level of school singing. Mr. Geoffrey Shaw heard the choirs in three classes, the competitors following with a children's concert, under the conductorship of Mr. G. C. Eley. J. G.

MISCELLANEOUS—continued.

Various.

THE METROPOLITAN ACADEMY OF MUSIC provides for every type of musical training, for both professional and amateur students. Coaching for diplomas. Evening lessons for business people. Junior division for children. Moderate fees.—Prospectus post free from CORRESPONDING SECRETARY, at 72–73–74 High Street, Marylebone, or at either of the twelve branches.

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The Council are also prepared to consider the proposal of Bands to offer their services in a voluntary capacity on the days above specified

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Clerk and Solicitor of the Council.

27th March, 1922.
Town Hall, Tottenham, N.15.

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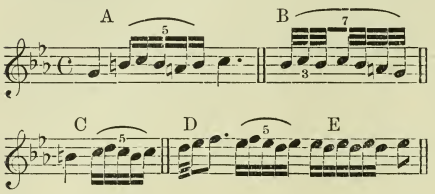
SCARLATTI SHAKES.

Would these be the correct renderings of the shakes in D. Scarlatti's Sonata in C minor (Associated Board Intermediate Examination, List B)?—U. I. F.

Yes, but it might be possible to get in an additional shake-beat in the first; but don't be anxious to do this if you find it difficult.

OPERETTAS FOR MIXED CHOIR.

Will you give me the titles of operettas suitable for a mixed choir, including in the leadership good parts for contralto and soprano (with orchestral parts)?—A. SINGER.

Curwen's have the following operettas for mixed choirs with orchestral accompaniment and a good range of solo numbers: "Princess Ju-Ju," "Pearl, the Fishermaiden" (Clementine Ward), "Cupid and the Ogre," "Phillida" (Chastey Hector), "Highwayman Love," "Dogs of Devon" (W. H. Bullock), "The Mandarin" (C. T. West), "Aladdin and Out" (Thos. J. Hewitt). Send for a parcel for approval and return with cost of carriage.

SACRED CANTATAS.

Will you be good enough to name a few sacred works of similar difficulty to Gaul's "Holy City," and that would take about the same time in performance? Dramatic cantatas preferable.—ATHOMA.

Sacred works that are dramatic and easy are not being written. Stainer's cantatas, and others by Gaul and Maunder, may appeal to you, or works like Mendelssohn's "Festgesang" and "Lauda Sion." Does your choir never advance?

ORGAN EXAMINATION.

(1) *Will you please name one or two books helpful in the requirements of an organ examination? Questions will be asked on organ construction and on the pitch and mode of combining the stops.* (2) *I am organist at a church. It is an old tracker action. I presume the examinations are held on a modern organ.*—FLAUTO.

(1) A useful book is "The Church Organ," by N. Bonavia Hunt (Faith Press), particularly because of the sectional diagrams folded within the covers. These give at a glance information which would take a long time to find out by internal inspection of an organ. Well-known works can be had through a music-seller: Elliston's "Organs and Tuning," Hinton's "Organ Construction," and for theory of sound Harris's "Text Book of Acoustics." (2) Particulars are supplied by the College.

BACH TRANSCRIPTION.

Re *Aria for the G string (from Suite in D), Bach. Can you give me particulars as to when and by whom this piece was transcribed for the violin, and which, by the way, made its popularity?*—H. R. T.

We believe it was originally transcribed as a solo on the G string by Wilhelmj. Wilhelmj was born in 1845, and we think that he used to play this arrangement in the early days of his career.

VIOLIN EXAMINATION.

(1) *Which is the best college for a violin examination, local, intermediate grade?* (2) *What daily practice would be needed for the same, and* (3) *what book of technical exercises?*—J. R. Mc.

(1) You should take the local centre examination (intermediate grade) of the Associated Board of the Royal Academy of Music and the Royal College of Music. This is assuming, from your question, that you are ready for this grade. If not, you might take a lower grade in what are called the local school examinations. Write for Syllabus A and Syllabus B to the Secretary of the Associated Board, 14 and 15, Bedford Square, London, W.C.1. It is impossible to answer your second and third questions without knowing more of what you can already do. Write again and tell us all you can of what you have done in the way of study, what your general musical knowledge is, and what you are now able to play, and we will help you with further advice.

ANSWERS IN BRIEF.

T. W. G.—(1) Copyright would be infringed by your arranging copyright music to suit your band. Why not ask permission? For your limited requirements the owners would possibly not object. (2) The song was published by the Vincent Music Co., whose successors are Winthrop Rogers, Ltd. (3) "Euphonium" is correct.

COUNTRYSIDE. (1) Sing the trill starting with the principal note and alternating with the note above. The ending is indicated in the song. (2) The sign *tenuto* is not to be taken to mean a pause, but that the note is to be held out fully.

Musical News and Herald

Edited by Edwin Evans

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Pianism.

By THE EDITOR.

ANOTHER link with the past is severed by the death of Arabella Goddard, once the best known of English pianists, who retired from public life more than forty years ago. As a contemporary expresses it, a new generation of pianists was then ready to fill the place which she had occupied with such distinction, and, the art of the piano having meanwhile changed, no comparison was possible between them. The art of the piano has changed many times. Partly this was, of course, due to modifications in the characteristics of the instrument itself. We know, for instance, that the main differences between the Viennese school and that of Clementi arose from the fact that the instruments preferred by the former had a much easier mechanism than the latter, and therefore favoured rapidity and lightness of touch. These differences in turn reacted to a certain extent upon style in pianistic composition. One scarcely requires to be told that Mozart must have played upon an instrument that "spoke" to an easier touch than that for which Cramer wrote his studies. But the successive styles of composition, in responding to broader influences than these, retaliated by affecting the executant. The interaction is continuous. Except that the marked improvement in the instrument has resulted in the demand for a much higher standard of technical proficiency, pianistic style has not in our day had to accommodate itself to actual modifications. But every time that one hears a pianist, brought up on the romantic school, play pre-romantic music romantically, we are reminded that performance passed through as many periods as composition. And the period to which Arabella Goddard belonged is one which the rapid evolution of the art of the piano causes to appear far more remote from our own day than is indicated by the actual number of years that have elapsed.

It would be an interesting book that gave an historical survey of the transitions in pianistic style, if it could be written; but it cannot, for the contemporary descriptions of great players stop short, as they must, of giving us the one thing that matters above all else, the aural impression. It is not enough to have an account of their technical style. It would be necessary to know, beyond any doubt, what was the sonorous effect which they aimed at, and that we can never know. At the same time we can judge a little from the music which they played. We know, for instance, that when Arabella Goddard played the posthumous sonatas of Beethoven they were novelties to a London audience. We can therefore assume that she represented the close of a tradition which ran from the sons of Bach to early Beethoven, and had Mozart for its central figure. From this we can deduce its qualities, and if our reasoning is good we will conclude that the mechanical kind of playing which, within living memory, critics were wont to describe as "conscientious" was not classical, as was claimed for it, but the mummy of classicism.

In retrospect it is not always easy to separate the elements of this inter-

REVIEW OF NEW PIANO MUSIC.
By Felix White. *See page 472*
LETTER FROM VIENNA.
By Egon Wellesz. *See page 466*
LETTER FROM DENMARK.
By Fritz Crome. *See page 470*
THE IMPORTANCE OF THE CINEMA LIBRARY.
By Jean Michaud. *See page 476*

action. Was it the improvement in the sustaining tone of the piano, or was it the coming of the romantic movement that caused Thalberg to develop his ideal *cantabile*, which influenced Mendelssohn's pianistic writing? It would be very hard to say. " L'Art du Chant appliqué au piano " would have been unrealisable upon the instruments in common use a generation earlier, and may therefore have represented a style arising from the instrument itself. But by then the romantic movement, necessitating a more lyrical mode of expression, was in full swing.

Whether the romantic style of piano-playing developed as rapidly is quite another question. I incline to the opinion that a true romantic style of playing the piano cannot have matured until after the receding of the great wave of *bravura* playing which occupied the middle of the nineteenth century. It was a period of excesses. One pianist after another endeavoured to show how much volume of tone could be extracted from a piano, whether one really wanted it or not. It was an old story repeated. Whenever the sound-producing resources of the musician have been increased, they have always been abused in the beginning, whether the occasion was the expansion of the brass in the orchestra or merely the manufacture of a piano from which louder effects could be obtained. It was not until the 'eighties and 'nineties that pianists began to question whether thumping an instrument that could not hit back was, after all, heroic. Even now we have occasional reminders of this period of the mammoths and mastodonts, who anticipated upon the keyboard the *kolossal* methods of the Straussian orchestra. So long as this phase lasted a true romantic school of pianists could scarcely assert itself, and that associated with Mme. Schumann, by a very natural protest, remained post-classic rather than romantic. There is even a slight irony in the circumstance that the romantic style of piano-playing began to approach perfection at the very time when the romantic movement itself was beginning to pass into history. In Chopin's day the pianists who could play him were perhaps one in a hundred of those who excelled in the classics. To-day we have a hundred pianists who can play Chopin against one who can play Mozart or Scarlatti with fidelity to their respective styles. And, as a natural corollary, it is only the latter who can play a neo-classic, such as Ravel's " Sonatina," in the right manner. As for those composers of to-day who represent the reaction alike against classicism and the romantic movement, so long as the present phase of piano-playing lasts they will have to content themselves with few interpreters or submit to being falsely interpreted.

Especially is this the case with those composers who are attracted to the percussive side of pianistic expression. When Béla Bartók played his own compositions the other day, Mr. Percy Scholes referred to the " hard, cold rattle of a keyboard violently attacked in chance combinations of keys and notes, with the stiffened metal muscles of a jerkily rhythmic automaton." Imagine for a moment the romantic pianist of to-day grappling with music to which such a description can be applied, even in derision! It is not even desirable that they should make the attempt; for there is the danger of a misunderstanding that would take us back to the thumping epoch, instead of giving us the crisp and vigorous touch that is required. It is far better that they should keep to Scriabin and leave the new expressionists to a newer type of pianist, who will not be annoyed if a composer tells him that the piano is a relative not only of the romantic harp, but also of the xylophone.

This is not intended to suggest that the different qualities may not be cultivated by one and the same pianist. But it is a very exceptional pianist who can accommodate his style to extreme varieties of musical expression. The overwhelming majority apply one style to all others. At present it is chiefly the romantic style that is applied with impartiality to Mozart, Liszt, or Ravel, and it cannot mislead us, because we know better. But the audience of to-day does not know these new composers, and will be given many false impressions before they become familiar.

COMMENTS OF THE WEEK.

Look Before You Leap.

About a month ago our attention was drawn to a concern which professes to smooth the path of the young aspirant to platform celebrity, and does, in fact, provide an opportunity for a public appearance, but under conditions which render it worse than useless. Two pupils of our informant had paid their fees to appear, but on attending one of the concerts " were so dismayed at hearing a crowd of hopeless amateurs " that they preferred to withdraw their names and write off their loss as so much experience purchased. An interesting feature of the prospectus is that candidates who, upon audition, do not satisfy this apparently not very exacting standard will be given the opportunity of further tuition on moderate terms at an academy which, we need hardly add, is not listed among officially recognised institutions. So far as we can see, there is nothing illegal in the transaction, as the law stands at present, and the victims therefore have no redress. But the prospectus which lies before

us bears not a single name of real standing in the musical world, and we find it difficult to understand that even a *débutante* can be so foolish as to imagine that any good can result from such an association. There always will be such concerns in the musical world, just as they exist in connection with the stage, and more recently the cinema. If they did not exist, human vanity would create them. Warnings are useless. In this, as in other matters, preliminary inquiry seems an obvious precaution, but it is one that is constantly neglected.

As Others See Us.

"Londoners," the *Musical Digest* is informed, "even go so far as to assert that their capital is the music centre of the globe, which is further proof that some English folk lack a sense of humour." At all events we have sufficient sense of humour to appreciate the comic results of confusing production with consumption. The quotation is from a leading article in which our American contemporary sets out to prove once more that New York is the musical centre of the world, because it purchases and consumes more music than any European city. That it would be practically without music but for the existence of those European cities, of course, has not occurred to the writer. He might with the same logic have declared that New York is—or was, before prohibition—the centre of the champagne district. We take the view that the centre of the world's music is the point at which there is the greatest creative and intellectual activity in and around music. It may be London. It may be Vienna. There may perhaps be no centre, but a number of nodal points each radiating electrical currents to the world, and illuminating even New York. But if the New York view were correct we should have to look for the world's music centre somewhere in the vicinity of the hero of a recent anecdote. He had made money, and he gave instructions that his children should be provided with a piano. He did not care what the make was so long as it was the most expensive procurable. A little later he found his children practising, under the supervision of a governess, a four-handed duet. Much incensed, he exclaimed: "Do you dare to suppose that I cannot afford to give my children a piano each if they want it?"

Since the above was written we read in the *Musical Leader*, of Chicago, that "New York is fast becoming the musical mecca of the world, according to many of the leading authorities. Paris, Rome, Vienna, and Berlin are not able to compete for supremacy because of Europe's condition." Now the malaise from which this effete old Continent is suffering is that occasioned by empty pockets. In artistic productiveness it has little to fear from comparison with America. In sense of humour it is doing its best under disadvantage. But in imagination it must yield the palm if these American claims are serious.

Music and Democracy.

The greater part of Mr. Francis Clarke's letter on this subject, which appears on another page, can be left to speak for itself, but at one point he appears not to have understood the tendency of the leading article which provoked his letter. He writes: "I do not agree that democracy is unfavourable to music." If he is a regular reader of this journal, surely he must recall many occasions on which we have based great hopes upon democratic progress. For instance, the intervention of the trade unions in support of the symphony concerts at Copenhagen furnished us with an opportunity for comment upon the prospect of music when the good things of this world become equally accessible to men of good understanding. Our contention was, not that democracy is unfavourable to music, but that at its present imperfect stage it is responsible for some very undemocratic results in music. Our illustration was that whereas in the aristocratic seventeenth century a scullion could rise to be the great opera-writer of his day, to-day the chances are that he would remain a scullion. Elsewhere in his letter Mr. Clarke says: "The public cannot get to the good music." This appears to us as begging the question. There was the recent experience of Mr. Adrian Boult's admirable concerts in the East End. There was nothing to prevent the public from flocking to them. The prices were on a democratic basis. Yet the concerts could not be maintained. With our correspondent's main contention we are in full agreement, having ourselves pointed out, more than once, that a business man combining capital and knowledge of the subject could not only reorganise the music of London, but would probably make a very good thing of it financially. The present chaotic conditions are devoid of all economic virtue. One of their worst results is that they operate in favour of the man who can pay to shine as a musician, and that is essentially alike undemocratic and unbusinesslike.

Lovers of opera who treasure memories of the Beecham seasons will be interested to learn that Madame Miriam Licette, who appeared in the *rôles* of *Louise, Marguerite, Desdemona, Costanza, Pamina,* and as the *Countess* in "The Marriage of Figaro," contemplates an early return to the operatic stage. For some time she has been living in the south of France, where she had the good fortune to meet Jean de Reszke, and under his tuition several new parts have been added to her extensive répertoire.

Letter from Vienna.

Some Young Pianists—Javanese Percussion Instruments—Ursula Greville's Concerts—The Swedish Ballet—Strauss's "Legend of Joseph," and some Italian Music.

IN Germany there seems to be coming forward quite a number of young pianists. Perhaps this is not merely a coincidence, but due to the fact that artists like Busoni and Arthur Schnabel are appearing in Berlin, and that the presence of such important personalities acts as a stimulus. Thus after Edward Erdmann, whom I mentioned in my previous letters, Walter Gieseking came to us from Berlin, with a programme of new piano music. His way of interpreting the thoughts of different composers is wonderful, but he is at his best in the presentation of delicate pieces such as "Pagodes" by Debussy or "Vallée des Cloches" by Ravel.

Elsa Weigl Pazeller gave a recital of songs by "young" Viennese composers. (Young composers in Vienna are all over thirty years old—it takes time and patience here.) The best songs were by Karl Horwitz and P. A. Pisk. Both worked years ago under Schönberg, but have kept themselves free from direct influence, and went their own free path. The more developed is Karl Horwitz, whose song "Death" made an overwhelming impression.

At an orchestral concert of the Philharmonic Society under the conductorship of Franz Schalk we heard for the first time Javanese percussion instruments. Frau Linda Bandara, a lady of Austrian descent but born in Java and living there, brought these instruments to Vienna, and composed three orchestral pieces in which they were used. I think that the effect of these instruments, which resemble bells or a celesta, would be pretty with a small orchestra, but in a large hall and with a full orchestra they are lost. It is the same as with a glass piano which Richard Strauss has prescribed in the score of "Die Frau ohne Schatten," and which proved quite inadequate. In his three concerts Mr. Ernest Whitfield performed violin music which was mostly new to Vienna. Whitfield is an exceedingly solid artist who has made great progress during the last years. In his concert with orchestra he played a violin concerto by Delius and at his two subsequent recitals, accompanied by Frau V. Hartungen-Bodansky, sonatas by Ireland, Elgar, Bax, and Medtner.

Ursula Greville gave a concert with the Philharmonic Orchestra conducted by Maurice Besly, of Oxford, in which, side by side with the arias by Purcell and Scarlatti, she sang new English songs which we had not heard before. Ursula Greville had an exceptionally fine reception. The public was delighted to hear her songs performed in such a cultured and tasteful manner. Those which pleased most were "Palanquin Bearers" by Martin Shaw, "Three Chinese Songs" by Eric Fogg (translation by Leigh Henry), "The Nightingale Near the House" by Edgar Bainton, and "Listening" by Maurice Besly. The latter also conducted Elgar's Prelude from the "Dream of Gerontius" and John Ireland's "Forgotten Rite" and his own orchestral arrangement of Bach's "Trio in C Minor," and proved himself to be an exceptionally skilful conductor. Some days later Ursula Greville sang by request of the Philharmonic Orchestra, under the conductorship of Nilius, Pamina's aria in Mozart's "Magic Flute," and confirmed by her performance the excellent impression she made at her *début* here.

The Swedish Ballet gave a short season here. As they had to appear in a small theatre they were not able to show their best ballets, but had to confine themselves to performances which are easily staged, such as a Chopin Divertissement and "Die Törichten Jungfrauen" by Atterberg. Fortunately they added "Boîte à joujoux" by Debussy, which all connoisseurs liked best.

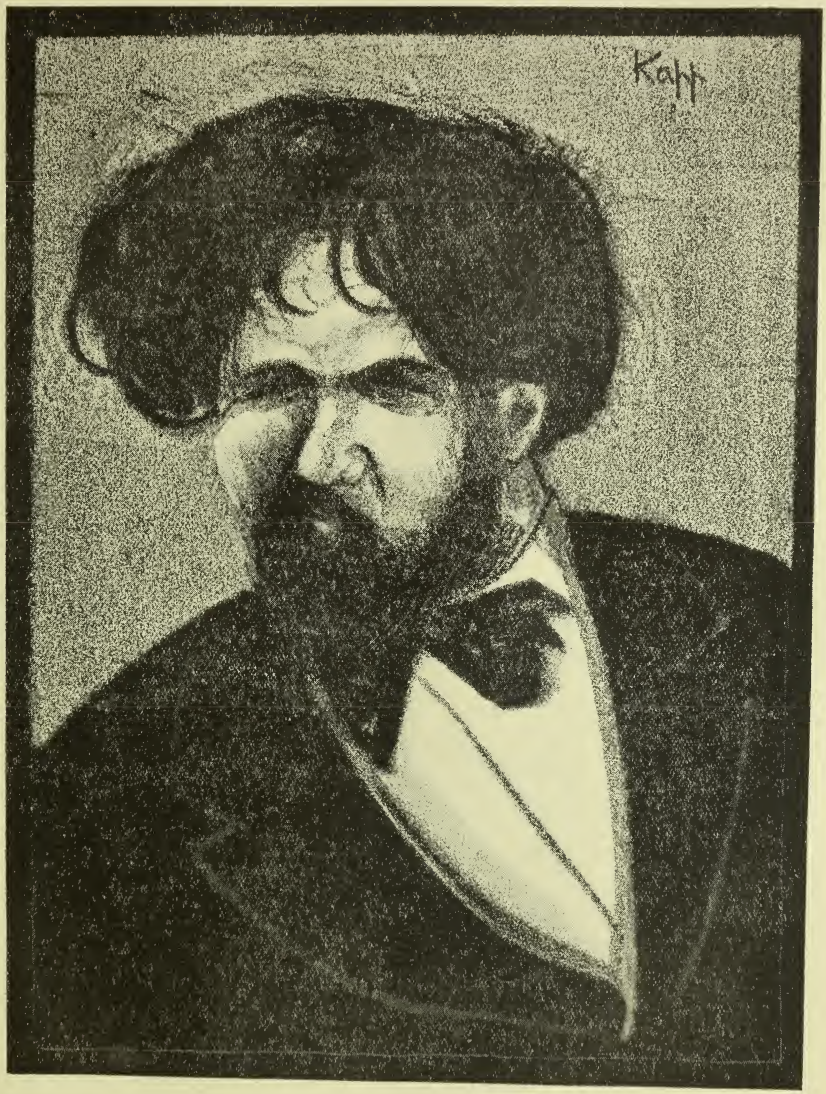
At the Opera we had Richard Strauss's "Legend of Joseph," round which indeed a legend of its own has arisen. This time, as usual, I am in opposition to the almost universal opinion in Vienna because that which has been criticised in general I consider to be good, and what the general public liked seemed inferior to me. In my opinion the Opera has never produced such a wonderful scenic effect yet, and Heinrich Kroller, the ballet master from Berlin and Munich, transformed the Viennese ballet as if by magic, and showed us its wonderful possibilities. The plot of the Legend, like everything coming from Hofmannsthal, is, in my opinion, very important and genial; he has also obtained a great effect by putting the action into the time of Paolo Veronese. Strauss's music is best in the passages where festive pomp and wealth are depicted. Less good in lyric passages, but everywhere we feel the masterly pen of the mature artist. The Ballet was preceded by "Feuersnot," that extraordinary musical play which musically belongs to the most beautiful works from Strauss's pen, but suffers from a totally inadequate libretto by Wolzogen. Frau Gutheil Schoder as *Potiphar's Wife* in "Joseph's Legend" was wonderful, and even the smallest parts of the ballet were good. The performance of "Feuersnot" was less successful. Strauss had prepared both works, and conducted the performances.

An Italian concert was intended to present a survey of recent musical activities in that country, but the selection was not of the happiest, and the conductor, Edoardo Granelli, who was himself represented by a fantastic "Moon" Symphony, did not appear thoroughly conversant with the style of the new generation. Francesco Malipiero's "Pause del Silenzio" and Alfredo Casella's rhapsody "Italia" were novelties only so far as Vienna is concerned. A ballade, "Death Bells," by R. Massarani, was crude in its emotional effect. Two tragic preludes by V. Rieti revealed less that was new than some of this young composer's piano works with which we had become acquainted on another occasion.

EGON WELLESZ.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Pouishnoff.



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No. 14.—Sir Henry—*intime.*

In London.

Malipiero's Prize Quartet—Some Recitalists and a Chamber Orchestra—The Bach Choir and their New Conductor.

SUCCESS continues to wait upon the Léner Quartet whenever it appears. Of course, success is a relative term. In recent years one has seldom seen a concert hall filled to capacity for a string quartet, and on these recent occasions there were some empty seats which should have been filled. But, with memories of equally fine playing by our own countrymen, we must concede that our Hungarian visitors have done extremely well. Their performance of Malipiero's " Rispetti e Strambotti " was remarkably good. There was one point at which it was not quite in accordance with the score, but as they have recently been with the composer, I suspect a slight modification made with his sanction. The work itself gains on closer acquaintance, though I still feel that it does not completely regain its good spirits after the depression of the twelfth movement. That it is somewhat crowded with special instrumental effects is not a serious objection. We must expect this to happen when the devices of the string quartet itself are undergoing so much revision. It would be interesting to know more about the programme suggested by the title. At moments I had the impression of being taken round the provinces of Italy, and invited to enjoy, now a Tuscan stornello, now a fragment of Sicilian song, now one of those strange oriental melodies that are best preserved in Sardinia, the whole being, however, treated in the idiom of to-day.

It is a good sign that Anthony Bernard's London Chamber Orchestra seems to be in growing demand. Last week it appeared at the Wigmore Hall twice in the same day, first at the piano recital of Miss Agnes Johns, and then at Mr. Roland Hayes' song recital. In each programme there was a different suite by Purcell, and in the former also the ninth of Alessandro Scarlatti's twelve symphonies, this being described as the first performance in England, although, since the manuscript is preserved in this country, one would suppose that performances took place at the time when it was brought here. These symphonies date from 1715, and, if this one may be taken as representative, Mr. Bernard would do well to add more of them to his repertoire. Miss Johns' performance was creditable without being exceptional in any way, but it was worth while to hear once more Fauré's rarely played " Ballade " for piano and orchestra. Mr. Roland Hayes is a delightful singer, whether one hears him in lieder or in negro " spirituals." Among outstanding successes in his programme were Schumann's " In der Fremde," two of Quilter's Shakespearian songs, with accompaniment for strings, and, of course, some of the aforesaid spirituals.

I wonder whether the notion of a press audition such as was arranged for Mr. Max Karolik has come to stay. Since the object of most first recitals is to attract the notice of the press, it would seem that this is a less expensive way of achieving the same object. Mr. Karolik is an operatic tenor, with a voice of the type that is thereby indicated in Italy. It has volume and real musical quality, but scarcely sufficient refinement to satisfy fastidious taste. One feels that he has the elements of success in the grand manner, but that he has not yet learned the most dexterous use of them. Even so he would probably make a hit on the operatic stage, where volume counts for much. But it is difficult to see what his prospects are in this country, considering that Russian and Italian are his two languages, and cosmopolitan opera is for the present on the list of banned luxuries.

There was no Bach in the last programme of the Bach Society. Nor was there anything that could be directly associated with Bach's mode of thought. Our Tudor classics, of whom William Byrd was represented by his six-part motet " Christ is risen again," belong to a very different tradition, and, as Vaughan Williams pointed out in his programme-note, Dvorák's " Stabat Mater " is a religious expression of something that is warm and almost Italian, in contrast to the bleak faith of the North. But in all this music the most absorbing interest was in Holst's " Rig Veda " hymns. Despite the manifold differences of faith and of method, these hymns are very much nearer to Byrd than to Bach, and the reason, though it reveals itself in music, is not in its essence musical. Because of this, it is far from easy to put into words what one feels about it. My own dominant impression is always of a mysticism that is preserved by its simple probity from the perils that beset the path of the mystic, and especially that of obscurity. The programme-note refers to Holst as having reached his outlook " through deep thought." I would have said " through honest thought," and I might have added that, whilst many of us, being possessed of the requisite mental apparatus, are capable of profound thought, few of us are capable of thinking honestly. I have an instinctive distrust of profundity, and I regard the absence of it as the most admirable attribute of Holst, whether as mystic or as musician. In colloquial language one might put it that there is no nonsense about him in either capacity, and that is a great thing to say of any man.

Neither was there any nonsense about Vaughan Williams's conducting. I was placed where I could observe him closely, and was much impressed with this. It was not perfection. It had not the finish of the *virtuoso*. But it was undistracted by any other preoccupation than those arising out of the music itself, and the result had a remarkable directness. In fact, a choral work of Holst conducted by Vaughan Williams shows almost the ideal relation between composer and interpreter. I am afraid that my attitude to the " Fantasia on two Irish hymn melodies " by Charles Burke was respectful rather than enthusiastic. It is impossible not to admire the zeal of this composer, who, at the age of fifty-nine, began to study technique with Holst, but, although this work certainly showed a feeling for musical beauty, as an

AMATEUR SOCIETIES.

Two Orchestras and Different Choirs.

TWO amateur orchestras on successive evenings suggests that the many string instrument players to be found in London are making good use of their time. Certainly both the orchestral section of the Barclay's Bank Musical Society and the Strolling Players Amateur Musical Society amply justified their existence and the work and expense which their organisation demands. The Bankers had chosen Elgar's "Polonia" as the chief item of their programme, and announced it as being the "first performance by an Amateur Society." In any case it was a really good performance, and Mr. H. J. Rouse, the conductor, made his personality felt throughout. The accompaniments to Saint-Saëns's "Introduction and Rondo Capriccioso" were also well balanced and sympathetic, and Miss May Talbot made the solo part very effective.

The Male Voice Choir was less ambitious, but sang with really beautiful tone and good expression, the programme including works of various schools from Morley to Boughton, a noteworthy performance being that of Cyril Jenkins' "Sea Fever," though there was a somewhat too great regard for "points."

Tchaikovsky's "Pathetic" Symphony and Mozart's "Don Giovanni" Overture were the outstanding feature of the Strolling Players' programme, and under Mr. Ivimey's direction they were played with excellent rhythm. Sir Landon Ronald conducted a suite from his "Garden of Allah" music, his beat being answered with real alertness. It was not the fault of the orchestra, but the music was evidently out of place. Mr. Dearth's songs, too, were not suitable.

In choosing Bach's cantata, "Sleepers, wake," as the opening number of their programme, the Westminster Choral Society ran somewhat off their lines. It was brightly sung, but there was nothing of the depth or refinement that the work demands. They were much more at home in Stanford's "Songs of the Sea," with Mr. Herbert Heyner as soloist, and in Hubert Bath's "The Legend of Nerbudda," a work of no great value but quite grateful to the singers. One would like to hear this Society in a serious work upon which they can spend time and energy. Mr. Vincent Thomas and his singers ought to do well if only they can frame their ambition on a higher plane. H. A.

QUEEN'S HALL, *April 4th, 5th, 6th.*

achievement it proved little.

The week-end was comparatively uneventful except for the visit of the Glasgow Orpheus Choir, to which reference will be made next week. On Saturday evening there was a concert at the Æolian Hall in aid of the Manor House Hospital. Miss Margaret Balfour and Mr. Eric Marshal sang chiefly operatic music, and Mr. Cuthbert Whitemore conducted the Æolian Symphony Orchestra, but the performance of Debussy's "L'Après-Midi d'un Faune" did not evoke Mallarmé's poem. Instead of the languid voluptuous Faun, it suggested a breathless rustic whose movements would have attracted the attention of the village constable. E. E.

OTHER LONDON CONCERTS.

CHOPIN AND VIRILITY.

First Lamond Recital.

The pianist who announces three recitals at Queen's Hall merits consideration, especially when he is Mr. Lamond. Rightly or no, the Scottish pianist is regarded as particularly gifted as an interpreter of Beethoven. Certainly his readings of this composer's sonatas are very fine. So fine that perhaps it biases judgment when hearing this pianist construe music by other composers. That Mr. Lamond does not fear such associations is shown by his devoting the first of his new series of recitals to Chopin, who in many respects may be regarded as the antithesis of Beethoven. Mr. Lamond ignored the accepted reading of Chopin, and infused into the Sonata in B flat Minor, Op. 35, and the Polonaise in A flat, Op. 53, a virility that, however acceptable in its freedom from sentimentality, submerged much of the poetic distinction of the music. The performances commanded attention, but they lacked subtlety and charm. F. G. W.

QUEEN'S HALL, *April 1st.*

A NEW HUNGARIAN PIANIST.

Gabriel Fenyves' Recital.

It is dangerous for an artist new to London to be announced as "one of the most eminent pianists of the present time." It excites expectations extremely difficult to satisfy, and sets up comparisons hard to face creditably. Mr. Gabriel Fenyves, who was thus introduced, has a highly finished technique. At his recital it was responsive to an intellectual direction that considered every note, emphasis, and quality. One was impressed by the meticulous care of detail, but it absorbed the attention of the hearer as much as seemingly it did the player, except when it was diverted by an unexpected and apparently unreasonable sudden increase or decrease of pace, particularly disturbing in pieces by Scarlatti and in Schubert's "Sonata Fantasie." F. G. W.

WIGMORE HALL, *April 3rd.*

AN ATTRACTIVE SINGER.

Norman Notley and George Reeves.

Mr. Norman Notley has many of the qualities which go to make an attractive singer. His baritone voice is musical, of sufficient compass, is well controlled by breath pressure, and his articulation is clean. His abilities as an interpreter are not so satisfactory. They would seem to be hindered by his musical sense, which prevented him at his recital giving full freedom to his imagination. In consequence, while he always sang well, there crept in a sense of monotony as the recital proceeded. His companion, Mr. George Reeves, played pianoforte solos which included Bach's "French Suite in G," No. 5, neatly, but seemed to have little command of expression. F. G. W.

ÆOLIAN HALL, *April 7th.*

LETTER FROM DENMARK.

Some Notable Concerts and First Performances—The Wagner Society—Berta Morena's Fine Singing—An Orchestral Revelation.

ALL our three great musical societies have given concerts recently. The least interesting was that of the "Cæciliaforening," at which fragments of an old opera were performed. In the "Musikforening" we heard—*mirabile dictu—for the first time*, the Yrsa Overture by old Hartmann (those were really the words of the programme). Five charming and graceful fairy-pictures for orchestra, "Ma Mère l'Oye," by Ravel, were included; and, further, a Danish novelty, Rudolph Simonsen's Second Symphony, "Hellas." The three movements have great names: "Orestion," "Solitude near the Temples," and "Pallas Athene, the Goddess of Victory." Simonsen knows his craft thoroughly, and has an unfailing grasp of form and colouring, but one cannot help feeling throughout that he is only a pale reflection of his great master, Carl Nielsen. Most taking in its simplicity was the quiet little interlude.

The chamber music concert arranged by the Danish "Koncertforening," among other things, introduced Gustav Helsted's String Quartet in F minor, a splendid, fresh, and inspired work, which this time—as at the Music Festival in Helsingfors last year—was received with genuine enthusiasm. The orchestral concert opened with a tragic Symphony of Rudolph Berg's, a juvenile work that showed skill and ideal aims, but its great length and monotony made it rather wearying. Louis Glass's "The Song of the Sea" was a splendid piece of orchestral colouring, but it is not so eminent a work as "Sinfonia svastica," which may indeed be characterised as one of the most valuable productions of recent Danish music. The conductor of the Society, Peder Gram, also produced a new Overture in C major of his own, which was effective chiefly on account of its freshness and concise form. It was also the occasion of the first performance of a choral work with orchestra, "Helene," composed by my own humble self to a well-known beautiful poem by Chr. Richardt.

The Wagner Society celebrated its twentieth anniversary by a jubilee concert, at which Siegfried Wagner himself conducted. The great father's much minor son proved to be a perambulating schedule of all good Bayreuth tradition. Rhythm, shading, all was clearly and transparently outlined, but the whole appeared barren and dry because the conductor had nothing whatever to stake in the way of temperament or individuality. The greatest event of the evening was when the Munich *prima donna*, Berta Morena, sang the five songs to Mathilda Wesendank's beautiful texts. Later Berta Morena, who after her performance of *Brunhilde* at the opera had been decorated by the King with the medal "Ingenio et Arti," sang Schumann's "Frauenliebe und Leben" and songs by Schubert, Brahms, and Hugo Wolf with intense feeling and true musicality. The writer of these lines felt it a real artistic privilege to be her accompanist on this occasion.

Another "great" evening was experienced last month. The recently established "Copenhagen Symphony Orchestra" gave its first concert, having engaged the conductor of the Berlin Opera, Leo Blech, for this occasion. Our fine Palace Orchestra, which has now adopted the above name, and whose achievements under the local leadership do not always rise above the plain average, was that evening transformed. It was simply magnificent what this short, plain-looking man had made out of it. It was not only an example of the most absolute purity and astounding precision, but also a revelation of a splendour, a transparency, and warmth of devotion that called to mind the Maëstro Nikisch at the head of his Berlin Philharmonists. Truly, Leo Blech is one of the born princes of the bâton.

FRITZ CROME.

PRINCES THEATRE.

A Unique Last Night.

AN overflowing audience attended the final performance of the D'Oyly Carte season last Saturday night, when the plebiscite programme was given. The secret of the voting had been kept up to the rise of the curtain, but I can pat myself on the back for having solved it half an hour earlier. Mr. Darrell Fancourt was standing next me, and I whispered my prediction in his ear, which turned out to be correct. As "The Gondoliers" is the only opera in which he does not appear, I gathered that the first Act of that work would open the proceedings, but, as it was unlikely that one of the company's best players would have a night off on such an occasion, I guessed that the second Act of "The Mikado" would follow. And thus it was. There is no need to describe the actual performances, which were up to their usual standard.

Between the Acts was given an orchestral potpourri, arranged by Mr. Geoffrey Toye. This consisted of one item from each opera, the following being the selected numbers: "With heart and with voice" ("Sorcerer"); "Take a pair of sparkling eyes" ("Gondoliers"), cleverly interwoven with "A wandering minstrel" ("Mikado"); "Ensemble" ("Patience"); "The Jurymen's Chorus" ("Trial by Jury"); "The Sergeant's Song" ("Pirates"); a fragment from "Cox and Box"; The "Englishman" song ("Pinafore"); "Were I thy bride" ("Yeomen"); the "Princes' Trio" ("Princess Ida"); Sir Roderic's song ("Ruddigore"); concluding with the Finale ("Iolanthe").

At the conclusion all the principals made their individual bows, including some who were not in "The Mikado," such as Gordon Cleather dressed as the *Counsel*, Elsie Griffin still attired as *Gianetta*, and Winifred Lawson as *Ida*. Then the entire company appeared, together with Messrs. D'Oyly Carte, J. M. Gordon, Geoffrey Toye, Harry Norris, and Richard Collet, when Mr. Carte made a short speech. Lastly, Mr. Lytton was prevailed upon to reappear in one of the boxes. An altogether unforgettable evening.

G. E. D.

THE NEWS.

Our Concert Diary.

The replacement of our Concert Diary by a List of European Festivals is not a precedent. But concerts in Easter week are few, and we feel the importance of the List, to which we draw our readers' attention.

Recitals during next week are: Molly O'Moore (vocalist) at the Æolian Hall on Thursday evening; Muriel Davenport (pianist), Æolian, Friday evening; and the Flonzaley Quartet, Wigmore, also on Friday evening. On Saturday afternoon Moiseiwitsch is playing at the Queen's Hall, and Marie Hall at the Wigmore.

Battistini's Return.

Mattia Battistini, who is regarded as the doyen of *bel canto*, is to revisit us after an absence of sixteen years, and will give two recitals at the Queen's Hall, on May 3rd and 12th. He is now sixty-five, and although he has been forty-four years upon the operatic stage his recent appearances at the Opéra Comique, Paris, testify that his voice is as beautiful as ever. Since his operatic *début* in 1877 he has appeared in all the principal opera-houses of the world, and previous to 1914 he had sung in Petrograd during twenty-six consecutive seasons, where his most popular performance was in Rubinstein's "The Demon." Of all his operatic interpretations probably the most important is *Don Giovanni*.

Great Composer Fined.

The fact that the Urban Court of Florence fined Signor Mascagni 100 lire for non-appearance in a so-called "musical piracy" case cannot have worried him very much, the reason for his non-arrival being a gala performance in Rome in honour of the King and Queen of the Belgians of his opera "Iris." We understand that the latter was the most brilliant event of the season, the King and Queen of Italy, the Crown Prince, the Prime Minister, and other members of the Government and Diplomatic Corps being present. Signor Mascagni conducted and received an ovation. We have not yet heard of any Command performances of works by contemporary British composers being given in honour of any of our Royal guests. But we live in hopes!

Vienna Honours Brahms's Memory.

The Brahms Celebrations in Vienna were opened by the Society of Music Friends, who decorated his monument with a laurel wreath. The Rosé Quartet gave three recitals, and at the all-Brahms concert given by the Philharmonic Orchestra, Furtwängler, conducting for the first time, received an ovation. April 3rd was the date for the official Brahms memorial concert given by the city in the Redoutensaal of the Imperial Castle.

Revival of Glastonbury Festival Movement.

Congratulations to the promoters of the Glastonbury Festival movement, in that the work is to continue, in spite of fears to the contrary. It has been saved by the success of its developments in other places. In Bristol, the Festival School of which Sir Edward Elgar is president, has been giving extra performances to meet the demand. We hear also that at Birmingham Mr. Barry Jackson's production of "The Immortal Hour" has been playing to capacity houses, and that there is a likelihood of its being transferred to London.

Thanks largely to the enthusiasm of artists who owe their operatic training and experience chiefly to their work at Glastonbury, a Summer School will be held during August of Greek drama and music drama, the production of Rutland Boughton's new opera, "Alcestis," being the chief event of importance.

"Gerontius" at Wolverhampton.

The Wolverhampton New Choral Society, under Dr. Ernest Darby, gave on March 30th their first performance of "Gerontius." This is nowadays an important event in the work of new societies, because the oratorio is at once established in tradition yet free for strong individuality of treatment. It still remains, however, one of the compositions which performers cannot be sure of until they have given it in public two or three times; the first production is always rather tentative, and all connected with the present Wolverhampton performance are aware of this fact. Our representative writes: "The New Choral Society's conception of the oratorio is sound. Technically the larger numbers appeared difficult on March 30th, and some of the orchestral passages seemed to be beyond some of the amateurs in the orchestra. Part I. was very beautifully rendered. I believe the Society should retain the music in continuous rehearsal, and give a second performance at an early date. This body of singers is ambitious; they have in hand the 'Sea Drift' of Delius and the 'Sea Symphony' of Vaughan Williams; last year they gave two performances of Holst's 'Hymn of Jesus.'"

Music in Prison.

At a concert recently given by the Bedford Institute Association in the church at Wormwood Scrubbs Prison, the programme included the "Merchant of Venice" Suite, Buck's "Hymn to Music," Fould's "Keltic Lament," and the "Hallelujah Chorus." From a member of the choir comes the following interesting account of the proceedings: "The usual procedure at concerts is not followed in a prison. The performers arrive and take their places first, the audience—the prisoners and their warders—arrive later, and when all are in, the doors are locked, and during the performance there is no talking, no movement, and no applause. To the performers it is a little disconcerting to take up their position without a sign of an audience, to meet with silence instead of applause, and this and the grim surroundings engender an atmosphere felt, but not easily described. Only by looking at the faces of the prisoners could the influence of the music be seen; bright animated faces, smiles, interested eyes betrayed the uplifting effect of good music."

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

KING GEORGE'S HALL, W.C., *April 1st.*

The Sterling Mackinlay O.S. make a speciality of old French Opera, and their latest undertaking was Offenbach's "La Fille du Tambour Major" —not seen in London for close upon thirty years, and with which it was pleasing to renew acquaintance. The music of Offenbach—undoubtedly the greatest master of comic opera the world has ever seen—is comparable to the sparkle of champagne, but if not taken at a spirited tempo it becomes flat and lifeless. There were moments in the representation of this work when the vim and sparkle were missing, the opera suffering in consequence. Quite the best performance was that of Winifred Bain, who, in addition to looking charming, sang with delightful ease and acted in a bright, vivacious manner. Violet Manhood—always artistic—made a graceful *Duchesse,* while Nesta Owen put in some sound work as *Claudine.* The bluff, hearty *Tambour Major* of W. Richardson had many good moments, but indistinctness marred several passages. David Gardner presented a testy *Duc della Volta* in the recognised manner, and Fred Cottell looked and spoke well as the *Marquis Bambini,* but his deportment and "stage walk" are both capable of improvement. Arthur P. Brown was a host in himself as *Capitaine Robert,* acting in his accustomed manly, breezy manner, and singing with ease and finish. The comedy part of *Griolet* was played very quietly by W. Johnson, much of the humour being thereby lost, but he danced neatly, and won a hearty encore for the duet with *Claudine,* although both these artists were sadly in need of more vivacity. The chorus sang with distinction and beauty of tone, and all the artists should be indebted to the Kendal Grimston Sextet for their sympathetic accompaniments. The company were undoubtedly cramped upon the small stage, and, consequently, entrances and exits were much hampered. Gladys Harrison was responsible for the dancing, Rupert M. Heath for the stage management, and Sterling Mackinlay for the vocal training of the company.

(Report of "Free Lances" O.S. performance of "San Toy" is held over until next week.)

Co-optimism at the Palace Theatre.

The third programme presented by the Co-optimists is as full of subtle charm as ever. Of the new songs and dances, amongst the most delightful are those in which Phyllis Monkman is associated, first with Laddie Cliff and then with Gilbert Childs. Melville Gideon is whimsically attractive both as singer and accompanist, while the whole show abounds with a joyous co-optimism which is infectious to players and audience alike. G. C.

NEW PIANO MUSIC.

VICTOR HUGO hated music, and especially detested the piano, so his biographers say; but, of course, this "was many and many a year ago," and much has changed since then. Though compulsory education has not evolved a superfluity of folk capable of producing "Les Orientales" or a "Notre Dame," it has at least reconciled—or shall I say endeared—the piano to the many, and nowadays he would indeed be a bold, not to say foolish, man who would subscribe to the latter half of Hugo's dictum. No music-publisher ever believed in it anyhow, and every day brings fresh evidence of this. Far too much of the music supplied to satisfy this demand, though, is of the "pretty-pretty" order. Take a thin layer of second-hand emotion (dating from any time between 1830 and 1900), flavour it with a few harmonies of the sugar-and-crushed-fruit type, and serve—if deemed judicious—with a few damp pyrotechnical squibs—and there you have the usual recipe for so much of this sort of thing. It was with a confident sense of expecting something different from these all-too-familiar ingredients that I turned to Josef Holbrooke's "Jamaican Dances for the Young" (Goodwin & Tabb) with feelings of relief. Some little while back Holbrooke made a tour to the West Indies, and on his return waxed lyrical in the musical press over the many varieties of food and drink (principally, I believe, rum) to be found there. It is refreshing to see that he has brought back with him something that appeals to another sense—not necessarily a higher one, whispers the gastronome at my elbow. Little did the dusky Jamaicans realise that

> "A chiel's amang ye takin' notes,
> And, faith, he'll prent it,"

but here are the notes now, and there are four books of them arranged in groups of six—two volumes of "Ring Tunes," six "Digging Songs," and six "Dancing Tunes." They are little tunes gathered in out-of-the-way places among the natives. A few of the titles, selected at random, will show the many outside influences that must have gone to their making: "Hear Duppy talk," "Oh! Palmer, oh!" "Poor little Zeddy," "Clip-clap," "Timber-lay," "Rub 'im down, Joe," "Hallo! me honey!" "Crahss-lookin' dog," "Bah-lim-bo." (The last-named does not enshrine any classical or mythological allusions, though the composer has long been known as one who Styx at nothing!)

Not only the curious variety of the titles lends colour to this idea, but internal evidence derived from some of the tunes themselves also supports it. Here and there is found lurking among them such diverse things as hints of Norwegian folk-song, "Good King Wenceslas," American ragtime, the duet between *Grosvenor* and *Bunthorne* in "Patience," and (most surprising of all) "Der Rosenkavalier" waltz. When I recall how often in South Africa I have heard the grave-faced Kaffir —in response to a request for some music—stolidly thump out a variant of "Ta-ra-ra-boom-de-ay" on what is known locally as the Kaffir "piano" (a series of empty Lyle's golden syrup tins nailed

on a board), the varied origin of many of these Jamaican tunes is not so puzzling as might at first sight appear. There are twenty-four pieces altogether, and the composer has wisely refrained from any over-elaboration, for few of them run to more than two pages; yet, in nearly all of them is found a degree of harmonic piquancy and a mental alertness that gives rise to many delightful touches of humour and imagination, all combining to make them highly interesting and attractive. "Ring" dance and "Koramante" dance are particularly striking. Here and there the composer's peculiarities of notation may cause the purist to wince occasionally, but there must always be two opinions in such a matter, for though it was undoubtedly the good God who endowed man with the gift of music, it is equally certain that it was the Devil who invented the way of writing it down.

From Augener's comes the fourth volume of "Celebrated Ballet-music of the 17th and 18th Centuries," arranged for piano duet for sight reading by Albert Renaud. The volume is very welcome, as much for the quasi-novelty of some of its contents as for the manner in which the work has been done. This kind of thing has only too often been airily entrusted to the hands of some arch-botcher, with deplorable results. Some well-known Gluck examples find a place here, together with a "Danse Génoise" from Grétry's "La Caravane du Caire" (1784), a little-known thing, deliciously fresh and dainty. "Scena Drammatica," by Alex. Roloff, described as being in the form of a sonatina with a "bell' rondo," is a strange, disconnected hotch-potch of stale classical formulas, the *raison d'être* of the whole being far to seek. More alluring are "Two Dances" (Redowa and Strathspey), by Edgar L. Bainton. The Strathspey is very neatly turned and quite simple to play. The Redowa (with the sub-title of "Bohemian Dance") has much to commend it, particularly in the direction of rhythmical sprightliness, but whether the tune is an original one or not, it is somewhat of a pity that the composer chose one that calls to mind Dvorák's "Slavonic Dance in C."

Under the rather forbidding title of "Twelve Studies in Style and Expression" (Augener), B. Burrows has written a series of pieces which, though short and unpretentious, are well-turned and for the most part commendably free from any undue outside influence. "Sous le Ciel Bleu" is a serenade for piano by Sydney Rosenbloom; this, though obviously designed on popular lines, is an excellent example of tasteful handling of slender material. There is evidence, though, in the general lay-out of this piece that it would be even more effective as a violin solo with piano accompaniment than in its present form. In his "Valse Sérieuse" (Elkin) Edward Mitchell does not attempt the almost impossible task of evolving something fresh from the well-worn valse idiom, but the writing here is very suave and melodious and not too difficult. On a much higher level are "Two Sketches (Reverie and Fantasy-dance)" from the same composer's pen. The Reverie, though short, is sonorous and very expressive, not a little of its charm being due to a certain vagueness of tonality at the outset. The Fantasy-dance is a brilliant, exhilarating affair, and in the hands of a good pianist should make a wide appeal on the concert platform. "Sarabande Pensive" and "Gavotte Classique," by Robert Elkin, are two refined little pieces well within the compass of the average amateur. The "Sarabande" in particular is very gracious, and should speedily find friends. The title of Ernest Austin's "Merry-thought" revives a good old English word, and I anticipated something akin to Shirley's use of it in the lines—

> "It is a match worth the making
> To keep the merry-thought waking,"

from the rousing drinking-song in "St. Patrick for Ireland." Hence it was somewhat of a disappointment to find that the music, though pleasing enough, is decidedly on the gentle side, and has, indeed, a distinctly feminine touch. From Messrs. J. & W. Chester comes a re-issue of Ernest Austin's "Second Sonata" (Op. 31). This was originally published in the short-lived Avison Edition some fifteen years ago. I made its acquaintance then, when I think it was called "Music-Poem." I found at the time that there was much to commend in it, and the lapse of years has not shaken this opinion. It is a work in which lyric charm predominates, rather than the more forceful elements usually looked for—and found—in most Sonatas. The form is roughly that of three short movements, to be played through without a break, and pianists of average ability should find it well within their scope. FELIX WHITE.

MUSIC IN ABERDEEN AND DISTRICT.

Choral Activities.

THERE has been more music-making in Aberdeen this season than for several years. To be sure our experience of orchestral music worthy the name has been limited to that afforded by two visits of the Scottish Orchestra, but, thanks to the London and Fellowes String Quartets, we have not been badly off for chamber music.

Choral organisations have been more than usually active. The Bach Choir has performed "Jesu Priceless Treasure," "The Lord is my Shepherd," Brahms' "Song of Destiny," and Parry's "Songs of Farewell," and it has in rehearsal for performance towards the close of the season Palestrina's "Missa Brevis" and some Bach excerpts.

Mr. Willan Swainson's Oratorio Choir—formed at the commencement of the season—has already given Brahms' "Requiem," Bach's "Christmas Oratorio," and Dvorák's "Stabat Mater," and has performances of Harty's "Mystic Trumpeter" and Holst's "Hymn of Jesus" in prospect.

The Choral Union and Madrigal Choir have each given two concerts.

During a visit of a fortnight's duration the Carl Rosa Opera Co. provided some very creditable, though decidedly uneven, performances.

There have been a great many lectures upon music, and, in common with most communities, we are being lectured to death.

Dundee Choral Union have given the "Hiawatha 'Trilogy,'" and Peterhead Choral Society sang the first portion of the same work at their closing concert for the season. W. S.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

MUSIC AND DEMOCRACY.

To the Editor of the *Musical News and Herald.*

SIR,—I thank you for your kind references to my recent letter in the *Observer,* which I fear was more concise than lucid, and take the opportunity, if your space permits, to explain myself further in one direction. I do not agree that democracy is unfavourable to music. I believe that music is an utterly democratic thing; that the enemy of music now, as throughout all musical history, is the superior person; that the development of music has always gone hand-in-hand with the development of democracy, and that our musical culture will improve in proportion as we are able to make democracy a living reality; that the part is greater than the whole; that the general public has a stronger and more discriminating appetite for good music than all the sectional publics put together, and that when musicians appeal to the real underlying unity instead of to the apparent or assumed diversity of musical taste they will find themselves developing power and wealth analogous, if not equal, to that of the Christian clergy in the Middle Ages, for the same reason that the clergy acquired it: because music, which some would degrade into a malignant species of social snobbery, is the greatest spiritual force of our time, the most distinctive feature of our civilisation, the one growing element of unity amid the growing division of tongues and politics, the only means by which we can raise our emotional to the level of our intellectual development, and the only hope for the salvation of our race. You say that only a lunatic would recommend a penniless student to adopt as his career the writing of the noblest forms of music, whatever proofs he gave of inspiration and ability. But I believe this is mainly because good music, as such and irrespectively of *genre,* has not at its disposal the kind of commercial organisation which it needs and deserves.

The function of the merchant is to mediate between supply and demand. He has to know the demand, the supply, and the way to make them meet. He must know the commodity in which he deals; and if he is to achieve great things he must be a practical idealist with the highest moral qualities, steadiness to pursue his ends and flexibility to vary his means; modesty to do small things and ambition to aim at great things; the imagination and the democratic sympathy with common humanity which can alone enable him to perceive not merely superficial demand and supply, but also the inchoate or latent longings and capacities of mankind. In music, as in other spheres, it is his business to unite the scattered fragments of supply and the scattered fragments of demand, the sectional outputs and the sectional publics, and to bring them not merely into mutual contact, but into close and regular connection, until the active supply develops the latent demand and the active demand draws out the latent supply. I believe that the demand for good music is very large, I know that the supply is very large; I believe that with proper connection between the two the supply would become larger still and the demand almost infinite. But between supply and demand at present, instead of a communicating channel of honest, capable commercial enterprise, there is an almost impenetrable network of more admirable and less admirable persons, managers, performers, pedagogues, prigs, philanthropists, axe-grinders, log-rollers, and stunt-mongers, differing from one another in everything else, but having this apparently in common: that they either do not know the demand, or do not know the supply, or do not aim at bringing them together, or do not know how to bring them together, or are not strong enough to get their knowledge translated into action. Instead of a machinery for revealing good music to the people we have an elaborate veil for concealing it from them. So far from the latent demand being developed, even the active demand is not satisfied, and there is a large vacuum left to be filled up by Darewski and Novello and the rest of them with indifferent fox-trots and nonsensical folk-songs and dullness of every description, to the slight enrichment, presumably, of those who produce and sell such stuff, but to the incalculable impoverishment of those who produce good music and to the dangerous spiritual starvation of the people at large. No doubt there are capable commercial men in the musical world who mediate more or less successfully between supply and demand in their particular narrowly limited spheres, providing particular kinds of music for particular sections of the public: dance music for the dancing public, educational or pseudo-educational music for the schools; sensational music for sensation-hunters, virtuoso music for admirers of technique; fashionable chestnuts for regular concert-goers, and so on; but if there is in existence anybody trying, by enlightened business methods, to mediate between the demand for good music as such, in all its varieties, and the supply of good music, I have not heard of him; and until the attempt has actually been made we are hardly entitled to assume that it would fail. For my own part, I believe that far heavier profits could be made out of the world's best music, presented in the right way, than will ever be made out of what Sir Landon Ronald allows his publisher to call by that name; and I cannot see that it would be more disgraceful or dangerous for the makers of good music to live on their proper share of such profits than to live on inherited wealth or aristocratic patronage.

Needless to say, the contempt for commerce as such in the musical world simply favours the less desirable methods of commerce at the expense of legitimate trade. The way is left open for vulgar and untruthful advertisement, exploitation of public ignorance, appeals to snobbery and sensationalism and every undesirable element in human nature. The most commonplace ballads of Mr. Ivor Novello and others, and the dreary droning of inferior folk-singers, are presented with authoritative assurances that they are masterpieces of music; and when a man has once been hoodwinked into spending his money on such stuff he

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MUSIC AND THE FILMS.

THE IMPORTANCE OF THE CINEMA LIBRARY.

INDEXING THE MUSIC.

By JEAN MICHAUD.

MUCH has been said about the importance of a suitable musical accompaniment to the films, and to the man who knows his business and has the interest of his profession at heart, and reads the various outpourings of so-called "experts" (mostly by people who have never "fitted" a film in their life), these different opinions often cause great merriment.

Although many "experts" are very liberal with advice to the already sufficiently harassed musical director of the cinema, most of those same people carefully refrain from giving practical advice of the type that is most needed by nine out of ten cinema musical directors.

In my humble opinion the "Library" is the most important part of the equipment of the musical director of the cinema. Before going any further I might mention that I have been personally responsible for the fittings of well over a thousand feature films, so that I feel justified in expressing my views in print.

In the first place, then, I would advise the musical director of a cinema to obtain a large book of the "ledger" type in which, under various headings, he would index in their proper places the "analysed" contents of his library.

This is a big job, but it pays well for the trouble taken, as I will show later.

The headings should be as follows:

Flowing Melodies. (Any melody which "flows" on without much movement and without being dramatic or semi-dramatic in character.)

Sad Melodies.

Semi-dramatic Melodies. (Being melodies which are of a character between "flowing" and dramatic.)

Dramatic Melodies. (Melodies of a dramatic nature without being "agitato.")

Agitato Melodies. (These can combine both the dramatic and agitato character, and should be full of agitato movement.)

Dramatic Movements. (A good example of what I call a dramatic movement is the selection from Manon Lescaut—the lighter parts being cut out.)

Agitato Movements. (For example, the first movement of the 3rd Symphony of Beethoven.)

Heavy Agitato Movements. (Movements like the Overture to "Coriolan," Beethoven.)

One cannot go too much into detail when arranging a library for cinema use. I myself, possessing a library of about thirteen thousand numbers, which, by the way, is probably one of the largest privately owned libraries in existence, have arranged my library under about three hundred different headings, and consequently the "fitting" of a film takes me only a very short time.

The Agitato Movements can also be divided into Movements suitable for "battle scenes," Hurry Agitato and Light Agitato Movements. This gives us a definite "shade" of movement which in practice I have found very useful. Take, for instance, the difference between a "fight" scene between a couple of drunken sailors and a scene on a battlefield. In the early days of cinema-music an overture would be fitted to either of these scenes (if any fitting were attempted). When we have a properly arranged and classified catalogue this does not happen. For an ordinary fight I would select a "Light Agitato" movement—I mean the kind of movement like the Overture "Figaro" (Mozart). For a "battle scene," on the other hand, I would look for a number under that heading in my catalogue (Battle Scenes), and I would then find an overture like "The Siege of Rochelle," for instance.

Another heading under "Dramatics" which will be found very useful, and which will save a lot of hunting through our catalogue—if we have a large library—is "Murder Scenes." This is really a sub-division of Heavy Dramatic, but, as I said before, one cannot go into too much detail when analysing a library if one wants to get the correct shadings for the infinite variety of "moods" in the film drama.

We will now turn to the lighter side of music needed for the accompaniment of the films, and, first—taking the "Flowing Melody" as our starting point again—will enter into our "ledger":

Light (Flowing) Melodies. (Meaning barcarolles, etc.)

Light Intermezzi. (A good example would be Debussy's "2nd Arabesque.")

Ordinary Intermezzi. (More or less in the style of gavottes, etc.)

Fairly Lively Intermezzi. (Like most mazurkas.)

Lively Intermezzi. (These do not require explanation, I hope.)

(*To be concluded in next week's issue.*)

(*Continued from page 474.*)

is the less likely to go and spend more on other things offered under the same description. There is plenty of bad commerce in the musical world; it is only good commerce that appears to be deficient. The public cannot get to the good music, and the good music cannot get to the public. Consequently, the profits made out of good music are not sufficient to maintain the producers of it. I do not suggest, of course, that proper commercial methods would make rewards uniformly proportional to merit; that all good music could be made to pay and all bad music made relatively unprofitable; but I do believe that the profits to be made out of good music as such, in all its varieties, are greater than can be made out of bad music or out of any one particular variety of music, even the most popular, and that they would be sufficient to provide a reasonable income for every musician of genuine talent. When someone with moderate power at his disposal has enough democratic humility and imagination to consider the whole question of music from the point of view of the average man, there will be less danger of spiritual starvation for the people or physical starvation for the composers.

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Educational and Choral Pages.

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In the Composers' Presence.

When the composer is present at a concert he is usually called forward to receive congratulations. But at the concerts of the Tonic Sol-fa Composition Club composers are present in such numbers that no fuss about them is made. There is no ordeal for them, except that of hearing their music performed, and the experience may be pleasant or vexatious according to the quality of the performance. There were no awkward moments at the last annual concert held in the hall at 186, Aldersgate Street, E.C. The performers were all efficient, and have already received commendation in these pages. The programme this year consisted of songs, also three violin numbers and a three-part fugue for pianoforte. George Hare and Thomas Facer (late members) were musically honoured In Memoriam by a trio "Crossing the Bar." The composers represented were Messrs. W. S. Desborough, Geo. Merritt, F. Green, W. T. Deane, Geo. Oakey, W. G. W. Goodworth, C. Jessop, and S. A. Nicholls. In a few introductory remarks as Chairman, Mr. Oakey opposed the idea of a recent writer that people who were ignorant of music enjoyed it most. Mr. Oakey's hearers appeared to be convinced that a knowledge of form admitted of a fuller appreciation of music, especially music of an abstract or instrumental kind.

Death of Mr. W. Litster.

The winter that is past has claimed more than the average number of deaths of aged musicians. Mr. W. Litster, it is true, had reached the age of 74 years. But he was a wiry, tall, vigorous Scot, and he was in his usual health until a fortnight before his death, which took place on the 3rd inst. Hæmorrhage led to partial paralysis, but he rallied, then succumbed. His later years, after retirement from musical work, were spent in Dundee, where he was a devoted preacher and teacher of the Catholic Apostolic Church. As a boy, he learnt Tonic Sol-fa in Glasgow. His introduction to that system was novel. Two bad boys, shouting outside an evening singing class, annoyed the teacher. He pulled them inside the room. They were named Litster and Roddie; the bad boys were punished by being compelled by Mr. Miller to take the front seat. They got interested, became good boys, and ought to have died early, in the traditional way of the species, but instead they became two of the finest propagandists of the Tonic Sol-fa movement that Scotland has produced. Mr. Roddie survives his lifelong friend. Litster was superintendent of singing in the Aberdeen schools for upwards of forty years, and he was also one of the leading choral conductors of the North. One of his pupils was a lady who later became Mrs. J. Spencer Curwen. The story of her meeting with Litster was charmingly told in an interview with her which I printed in one of these pages last year. He was a man of strong convictions, often strongly expressed, but his sincerity was never doubted. Friends seemed to be drawn to him all the more because of the undoubted honesty and plainness of his speech.

Music without the Catalogue.

Teachers at any time would rather see the music they want than consult a catalogue. The usual course for a teacher is either to buy music at once or to get parcels on approval from the publishers. Even in London teachers have been unable to call in a shop anywhere and see the music of every publisher. I have discovered where this disadvantage is now done away with. There is an educational music saloon just completed at Messrs. Murdoch, Murdoch and Co., 23, Princes Street, close to Oxford Circus, where every possible requirement of the music teacher seems to have been anticipated. I called by invitation of the manageress, and was astonished by the excellent classification and comprehensiveness of the selections. Teaching pieces and songs were placed on tables round the room, piled in alphabetical order of composers' names, and graded in many ways. I saw song books, text books, miniature scores, albums, tutors, violin music, vocal methods, and, in fact, every want of teacher and student seemed to be met. One feature that I noticed specially was the library of pianoforte teaching material compiled by Mrs. Spencer Curwen, hitherto available only to members of her Teachers' Association, and now accessible to everyone who is interested in her method. In no case was there a duplication of any piece of music. The room was simply an assemblage of current music from which teachers could compile their own selections, and, if necessary, purchase copies at the counter of the firm named. I have no doubt that this reference library will be equally welcomed both by London teachers and the numerous provincial teachers who pay a regular visit to town. I know of no such complete facilities being in existence anywhere else. I am aware that there are excellent music shops in some provincial cities, where the latest music can be seen,

CURWEN-GREVILLE TOUR.

FURTHER PRESS NOTICES.

Berlin.

Volkszeitung, Berlin, 14/3/22.

Ursula Greville's lightly soaring soprano, clear as a bell, easily becomes slightly hard in the top notes, but has a ravishing piano. The interpretation was very lifelike and intelligent, ably supported by M. Besly's excellent accompaniment. (M. S.)

Berliner Zeitung am Mittag, 16/3/22.

Miss Greville has the true art of presenting amusing songs in an amusing way, more by diction than tonal value. In the first place, she wants to be clear, and to make points is of second consideration. And she acts with a fine grace. (Prof. Weissmann.)

Tägliche Rundschau, Berlin, 15/3/22.

Ursula Greville, an English Yvette Guilbert in miniature. She characterises to the point, and is "piquant"; a charming superficial art. Without doubt an artist.

Berliner Börsen Courier, 11/3/22.

At the Feurich Saal Ursula Greville sang almost exclusively songs by English composers in the English language. Pamina's aria from "The Magic Flute" was the only concession to the Continent. But it was just this well-known aria which showed the highly developed art of this singer to best advantage. Few of her German colleagues could sing it as well as she did. Her high soprano, though not of great volume, is exquisitely trained. M. Besly was a brilliant accompanist. (H. W.)

Signale für die Musikalische Welt, Berlin, 22/3/22.

The artist wins, above all, by the liveliness, the roundness, and the expressive force of her rendering. Her performance is remarkable for its intelligence, daintiness, crispness, and freshness. Her voice is noble, florid, and attracts by the wonderful evenness of the register.

Berliner Tageblatt, 25/3/22.

There were some very characteristic songs, amongst them such as those by Martin Shaw, Foulds, Taylor, and one by her accompanist, Maurice Besly: songs of widely different conception which she interpreted very effectively, and which interested the public very much. A distinct advantage is her exceptionally clear and musical diction. Her voice is powerful, healthy, and very agreeable. The public accorded her a great reception. (A. Th.)

Berliner Börsenzeitung, Berlin, 18/3/22.

The last English concert-singer was heard in Berlin in winter, 1913-14. Ursula Greville's art has, therefore, the charm of novelty for us. She sang in English and, I think, with a masterly treatment of the texts. Her interpretation is enchanting and full of colour; her voice (a natural coloratura soprano) is now colourless as glass, then again most winning. Unfortunately, I have mislaid part of the programme, and therefore can mention neither the names of the composers nor that of the very excellent accompanist. Some very charming songs ("To one who passed whistling through the night," "Vespers," "Broken Tryst") can be heartily recommended to our concert-singers.

Cologne.

Rheinische Volkswacht, Cologne, 9/3/22.

Technical difficulties are unknown to this voice, whose timbre is agreeable and clear as a spring. The natural production, which is exceptionally delightful in the top register, is regulated almost instinctively. Nasal and guttural sounds are scarcely noticed. The interpretation is true to life and convincing. Purcell's "When I am laid in earth" was most impressively interpreted. Maurice Besly, a very versatile accompanist, was at the piano.

Kölnische Zeitung, Cologne, 9/3/22.

Her soprano is beautiful (though sometimes a little hard in loud high notes), very flexible, well trained, capable of expressing both tender and grave moods. Every phrase is steeped in musical feeling and unobtrusively underlined by facial expression and gesture.

Leipzig.

Leipziger Tageblatt, Leipzig, 15/3/22.

Showed that she is possessed of an expressive, well-trained, and powerful coloratura soprano, the highest notes of which sounded sometimes a little hard when sung forte. Ursula Greville's interpretation excelled in deep understanding and manysidedness. Her domain includes both merry roguishness and deeply-felt earnestness. (C. H.)

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METHODS AND MUSIC.

A Reply to Mr. John Graham.

(1) The *Musical News and Herald* dated April 1st contains a criticism by Mr. John Graham of an article I contributed recently to *John o' London's Weekly* on the teaching of music in our elementary schools. His remarks are so couched, however, that I have been unable to discover from them what it is that he disagrees about. None the less, his general tone suggests that our attitudes are at variance; although, as he characterises my effort to sum up the existing position with adjectives no harder than "inept," and as he says nothing worse about me than that I am "hopelessly mixed" and "outside the pale of educational experience," I am persuaded that he is not trying to quarrel. He is merely giving me a tacit invitation to share in a brief discussion. By your leave, sir, I will accept his invitation.

(2) I trust I may be excused, all the same, if now and then I slip into a certain American critic's way of thinking when, in reviewing his wife's book of rather mordant poetry, he referred to her as his bitter half. Possibly the Tonic Sol-fa principle is sacrosanct for my partner Mr. Graham. It can only be the righteous bitterness of one who thinks his faith is being slighted that compels him on every occasion he quotes from my article to leave out what would have more fairly represented my meaning. He begins by complaining that I say, "No trouble has been taken to devise and introduce a system which might suit modern purposes better than the stereotyped Tonic Sol-fa exercises of fifty years ago." My sentence immediately preceding this statement made it clear that I am implying that the trouble has not been taken by what I call "conventional educationists." My article would not and could not have been written were I not aware that efforts towards reform are constantly being made by others not necessarily antagonistic to the Sol-fa. Among these not necessarily antagonistic reformers I surely included Dr. Somervell. At any rate, I did *not* name him as a champion against it. Nor, indeed, have I so regarded Dr. Walford Davies. On the contrary, I expressly stated that Dr. Somervell believes the Tonic symbols alone are able to supply a particular requirement in the child. Mr. Graham mixes up the meanings of "a recognition of drawbacks" and "antagonism," "reform" and "abolition"—shall I say?—most hopelessly.

(3) As there is nothing clear about Mr. Graham's disagreement, I must try to gather it from his heading, "Methods Confused with Music." The confusion is charged against myself. Now in an article, his own either by parentage or adoption, which appeared in the *Musical Herald* for August, 1920, one passage runs: ". . . Notation is not music. Then why not teach music first?" How Mr. Graham would teach music without some sort of method passes my comprehension, though he has evidently the secret of it hidden somewhere. I submit that even if it were an infallible method to teach by the Tonic Sol-fa it would still be a method. After *mis*-stating that, according to me, John Curwen's sole reason why the Sol-fa was introduced into the music lesson seems to have been that it enabled the child to sing some sort of tune from the very first, he adds: "Most children can do that before they go to school at all." This may be true, but educationally the chief point is that the child shall be provided with a key to unlock the gate of music. He must learn the language of music, which is, of course, staff notation, not Tonic Sol-fa.

(4) Finally, may I ask Mr. Graham precisely what is wrong with my taking shorthand as an illustration of how the Sol-fa principle is very well in its way while the child is at school, "just as may be any private shorthand system until its practitioner joins a business staff that uses Sir Isaac Pitman's"? For my part, I regard the illustration as especially apposite. "What employer troubles himself about systems," Mr. Graham retorts after lamenting my ignorance of business, "if results prove their worth?" My answer is that the employer *does* trouble himself; unless a general method is used, the inevitable consequence is hopeless confusion among his staff—say in the case of one member's sudden absence through illness while his shorthand notes are still to be transcribed. To teach one of the numerous alternative systems to a boy or girl about to enter into business instead of teaching the system in general use is little short of wickedness, simply because an employer will have no use for him or her until such false teaching is forgotten and the general system adopted. Moreover, the teacher is thereby convicted of having no concern whatsoever for the student and every concern for the system. . . . I bring to an end my own contribution to the discussion in no accusative spirit when I ask if, judging the Tonic Sol-fa method entirely by its results after fifty years, there is not a danger of the indictment against the shorthand teacher applying to those who refuse to listen to a single word from anyone who suspects the Sol-fa's infallibility.

THOMAS MOULT.

[Mr. Graham's rejoinder will appear next week.]

THE CHORUS.

Not Afraid of Conductors.

SINGING before an audience of conductors would be unnerving to most adults, but a girls' choir from Essex Road, Manor Park, passed through such a trial with flying colours at the monthly meeting of the Tonic Sol-fa Association. The occasion was the conductors' rehearsal for the Crystal Palace Festival, which is to be held on June 24th next. Mr. Alfred Sears conducted the performance as a model to be adopted by individual choirs in time and expression. In this way 5,000

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MISCELLANEOUS

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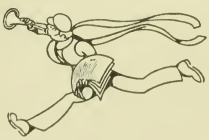

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The B Minor.

Years ago I travelled a long way to have the pleasure of hearing Bach's Mass in B minor performed at the Alexandra Palace. The other day I went again to hear the same choir singing the same work, but now performing it in the hall of the Northern Polytechnic Institute. Mr. Allen Gill and his forces not only know this work well, but sing it with a breadth and conviction that infect their always crowded audiences with similar enthusiasm. Looking down from the balcony I could see many people following the vocal score, and one man near me had the orchestral score. Such performances are of more than local interest. People are attracted from long distances. Of the soloists I was most pleased with Miss Dorothy Silk and Mr. John Huntingdon. To Mr. Allen Gill all London is greatly indebted for maintaining choralism at its highest traditional glory.

Evening Institute Choirs.

At evening institutes we expect to find the youth of both sexes engaged in commercial and non-vocational study. The students themselves take the line that "all work makes Jack a dull boy." They take up music in no half-hearted manner. Hackney and Finsbury (L.C.C.) Evening Institutes united their choral and orchestral classes, numbering between 300 and 400 performers, and gave a concert at Queen's Hall on Saturday evening, April 1st. They overflowed the orchestra into the grand circle and balcony on either side. Three conductors took turns at the desk, Messrs. W. Burnett, A. Morgan, and Henry J. Parker. They proved to be a highly efficient lot of singers and players. Such a standard of performance would not be expected from hobbledehoys or night school boys of our own adolescent days. The fact is that a large number "stay on" in the Choral Union and become in time singers of the highest grade; indeed, some of the units have won many prizes in choral competitions. Leading works performed during the evening were Mendelssohn's "Hymn of Praise" (without Symphony) and Bridge's ballad cantata, "A Song of the English." Sir Frederick Bridge was present, and, in response to clamour, made one of his bright and stimulating speeches. Choruses of Schumann, Mozart, Sullivan, and Edward German were included in the programme, being sung with sure vigour and neat execution at every point. Weber, Wallace, and E. German overtures and marches opened or closed the programme parts most praiseworthily. Of the soloists Mr. Leonard Lovesey is a tenor of a pure and pleasing quality that should bring him no lack of engagements. He and Miss Margaret A. Perry and Madame Louie Ronaldson secured encores that proved the high regard in which they were held by a good audience. J. G.

COMPETITION WORLD.

The London Festival.

FIGURES stagger the visitor to the London Festival just held at the Central Hall, Westminster. All musical affairs there seem to run into figures: entries, time-tables, and judges' marks. Thus the premier position of this festival is conclusive. Elsewhere vague or very round figures are given, but here there are 3,800 entries, 19 adjudicators, 100 choirs, 1,400 solo vocalists, 1,740 pianists, 205 violinists, 18 organists, 230 reciters, and 80 theory and composer candidates. The award list is also appalling because a certificate is awarded to everybody who obtains 70 per cent. of marks. The proceedings had continued day and night for ten days before I attended to hear the chief choral evening. Ten ladies' and nine mixed choirs had to be got through, in addition to the gold medal solo finals. Mr. E. T. Cook's awards did not seem to be popular, and certainly his remarks left loopholes for criticism of his prejudices as a choral judge. A five or six hours' evening session jades the nerves, and malcontents soon rally. Some magnificent solo-singing was heard on the same evening. The whole organisation built up by Mr. Lester Jones and a committee is a monument to their industry and altruistic musical aims. The adjudicators were Mesdames Edith Hands and Agnes Larkcom, Messrs. J. Percy Baker, E. T. Cook, T. J. Crawford, A. E. Drinkwater, E. Fowles, Dan Godfrey, W. Hickin, Stanley Marchant, P. Merriman, C. W. Pearce, Dan Price, W. H. Reed, R. W. Robson, Stanley Roper, S. Scott, F. G. Shinn, Felix Swinstead, M. Thomson, and J. Warriner. First prize choral winners were Portsmouth Clef Club (mixed voices, Mr. T. Plater), Bedford (ladies' voices, Capt. P. Burke), Mexboro' Railwaymen (men's choirs, Mr. A. Butler), Streatham Congregational (Mr. F. C. Haggis), Sheen School of Music (school orchestras, Miss C. Martin), Brixton Rangers (girl guides' choirs, Miss M. Cable), Kilmorie Road Boys' School, Forest Hill (elementary school choirs and orchestras, Mr. O. Roberts), Mitcham Lane School (sight-singing, Mr. W. Meaton, divided with Kilmorie Road), Hague Street, Bethnal Green (elementary school girls' choirs), Dame Alice Owen's School, Islington (choirs of equal voices, Miss K. Babb), Jessop Road Club, Norwood (girls' clubs, Miss E. Walter).

Duchess as Accompanist.

For the West Sussex Choral Competitions the Theatre Royal at Worthing was found to be suitable. The arrangements were directed from Arundel Castle. The Duchess of Norfolk took keen interest in the competitions, and was also the accompanist at the concert when the Hon. Mrs. Maurice Drummond sang. Dr. W. G. Whittaker was the adjudicator, and conducted also the combined choirs. Town and village choirs had separate sections. There was a class for women and girls in business. Girl Guides, Girls' Clubs, and a Mothers' Centre took part in this contest. The president said that the best way in reaching the ideal of improvement in the greatest of the arts, music, was to start in the schools. Secondary and elementary school choirs formed an important part of the scheme. J. G.

MISCELLANEOUS—continued.

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Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

VIOLA.

Will you recommend me some solos and sonatas for viola and piano of moderate difficulty—preferably by modern composers?—ALTO.

Farjeon, two pieces (Andante and Scherzo); Walker, Sonata in C; Wolstenholme, Allegretto; Wolstenholme, Romance; Chevillard, Four pieces; D'Indy, Lied, Op. 19; Vierne, Le Soir; Vierne, Légende; Bruch, Romance, Op. 85; Bowen, Sonata in C Minor; Dale, Phantasy, Op. 4. The last two are perhaps rather more than moderately difficult.

TO BE.

Will you tell me if in line 2, bar 2, of the Sterndale Bennett (Ass. Board, Lower Div., List B) "Aria" in B flat, the slur mark is a tie? I take it, so written, not *to be.*—J. H. T.

You are wrong. It is a tie, and can be nothing else!

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Can you name suitable music for an Apache dance (French slum or peasant dance)? I imagine it should be music of a rough, pugilistic character; tempo decidedly rubato. Is there anything specially written for this dance?—P. T. D.

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J. W.—Bantock's "Piper o' Dundee" is marked at the opening crotchet 120. The other movements may be crotchet 108 or 132, according to the slower or quicker indications of pace.

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E. G. G.—Messrs. Chappell publish the pianoforte arrangement by Dan Godfrey of the "Duchess of Dantzig" selection.

H. J. F.—We do not supply addresses of teachers in this column, but we have posted you several addresses of flautists in your district.

J. L. T.—The anthems recommended by us for study by a cathedral alto candidate are published by Messrs. Novello, price 3d., 4d., and 1s. respectively. Those by Greene, Elvey, and Walmisley are standard anthems for the purpose. As to the old ballads we named, you can find them in many books, *e.g.*, Curwen's "Premier Song Book."

BARWEB.—The agents' addresses that you want are these: Hime & Addison, 195, Deansgate; Forsyth Bros., 126, Deansgate; and J. G. Hewson, 276, Hyde Road; all of Manchester. They will advise you as to the next step when they have heard you sing.

X. Y. Z.—It is rather vague to say that you have "composed some music." Is it a kyrie or a symphony? You should help us to help you. Send your music to our "Composer's Dept.," which will give you reliable advice.

Musical News and Herald

Edited by Edwin Evans

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A Pastoral Symphony.

By THE EDITOR.

THAT excellent but unappreciated musician (to whose unpublished works I intend to devote a monograph one of these days), Alexandre Schaunard, anticipated much that was to occur at a later date in the musical world by sketching, about 1845—a picturesque date for the purpose—a monumental symphony based upon the influence of blue in the arts. His prophetic vision was remarkable. There has been much music written since whose philosophic or poetic basis was less intelligible than the æsthetic influence of a primary colour. But blue is not at the moment the colour that appeals to my imagination as most suited for a symphony. Returning from a pastoral holiday to the walled haunts of music, I find my imaginary symphonies influenced by another colour. Practically all the wild flowers which strike the eye at this season of the year are yellow, with pale primroses heading the list. The violet is too modest, and the bird's-eye too minute to attract attention to itself. The only butterfly I have seen was canary-yellow. Were Schaunard still alive I would plead with him for a symphony upon the influence of yellow, and insist that it should be a pastoral.

Of pastoral music there has been so much, and of spring rhapsodies so many, that one incurs a great responsibility if one suggests that there is still room for more, and that those bright yellow flowers and butterflies have not yet found their tone-poet. Yet it is no more than the truth. A pastoral symphony has still to be written if the bridge between music and spring is ever to be completed. The sophistication of music has created so deep a gulf between the art of sound and the sounds of nature that musicians themselves look astonished if one dares to suggest that there is any relation between the two, or that the song of the lark needs no artist to make it music. It may be that, when the listener's receptivity has been duly fortified by the title, and the poem associated with it, Vaughan Williams's "The Lark Ascending" conveys a suggestion of the feathered minstrel, but the compliment is not reciprocated. In the last few days I have heard many larks ascending, and not one of them has reminded me of Vaughan Williams. Though diligent in his pursuit, I did not hear the cuckoo, but his orchestral accompaniment was there and did not in the least remind me of Delius. In fact, in all the music of nature there is nothing that in any way suggests the art of music. Whatever may be the case in music-drama, in music itself Siegfried does not emulate the birds of the forest. He writes fugues and sonatas—and spring rhapsodies.

We know, of course, that the very dignity of the art of music is founded upon its aloofness from representational art. We know very well that the musician is not concerned with reproducing the sound of a landscape as a painter may endeavour to reproduce its form and colour. Were it possible to reproduce the song of a bird and treat it symphonically, the result would, in all probability, be very bad art. That is not the point. But colour and form in nature, appealing

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through the eye, create certain moods which a painter, whose ideal lies beyond mere representation, seeks to recreate by the means of his art. In doing so he often departs altogether from representation. In these days he does so of set purpose, and sometimes succeeds in inducing cognate moods almost entirely without the suggestion of the external objects of the landscape. Sound in nature, appealing through the ear, also creates certain moods, and these moods would seem to be particularly and intimately suited to be recreated in the same way by the art of music. Yet there is no music—or at least none within my knowledge—that really succeeds in suggesting them. Perhaps the nearest approach to the feat was accomplished by Wagner in the "Forest Murmurs," and it may be that Grieg once or twice was near to bridging the gulf. But always sophistication has stepped in, and the ritual of music, as of religion, has tended to codify the mysteries.

The reason of this disability in music is probably to a large extent also the subjective intention of the musician to express something, by which he generally forfeits the spontaneous emotion of sound. The song of the lark appears to us humans as charged with expression, in the sense that it awakes in us a certain emotion, but we must absolve the songster from all intention of conveying that emotion to us. One might even say that the emotion is latent in ourselves, and that the song of the lark merely brings it to life. The lark is making music simply because it is its instinct to do so, and it is not in the least concerned either with an audience or with self-expression. But since the sound he makes is capable of exercising this direct impression upon us, it looks as if some property in the sound itself, apart from its associations, were the stimulant, and just as painters seek to recapture the hidden stimulant that resides in the form and colour of a landscape, a problem confronting the musician would be to recapture the hidden stimulant that resides in the song of the lark. In one case, as in the other, this is not representation, or photography in form or sound. It is of the very essence of art. Yet where is the music that gives us this emotional stimulant in sound—that is to say, in sound unaided by those supports which the logicians of music have given it?

To some extent this is the problem upon the solution of which depends the music of the future. Music began in this way. The primitive shepherd's pipe has some of this mysterious essence. It also vibrates in the primitive war-drum, and other elementary forms of music which exercise a direct effect upon the listener. It began to be submerged when music came under the control of the medicine-man, a dealer in symbols. It can still be appreciated in backward countries. But its tradition, if one may call an instinct by that name, belongs to the open air, and music among progressive nations is practised within four walls. That is how the lark became a monopolist.

But there have always been musicians who have chafed a little under this restriction. Perhaps it is an effect of perspective that makes some of us believe that they are more prominent in our own day than they have been for many generations past. It has long been my opinion that the rebellious spirit of some contemporary composers can be explained on this ground. And as they were committed, in a certain sense, to beginning all over again, it was perhaps inevitable that in the manifestations of this movement the music of vigour should at first predominate. In Rowbotham's speculative survey of prehistoric music the drum stage precedes the pipe stage, and the principle which underlies this sequence is a sound one, for dynamic emotion is more primitive than lyrical emotion. In the music that is called ultra-modern there is much that directly stimulates the listener's mood in this manner. We have had examples of it from Stravinsky, and more recently from Bartók, and, though there is still some confusion, we know enough to realise that they are on one side of the dividing line and Schönberg on the other. But we are less sure of our ground when we consider the lyrical possibilities of this direct influence. In this matter, and at this stage, every listener must speak for himself, and for himself only. The prelude of the second tableau of "Le Sacre du Printemps" has that direct influence upon me, as I have stated before now. To me it is in that sense the true art equivalent of the music of nature, affecting my mood through the same direct channel. If others do not feel this, I cannot argue with them, for I am stating a fact which is true so far as I am concerned. But this is almost an isolated instance. Stravinsky himself has not repeated it, and though one feels that some others are striving in the same direction, it is plain that, whatever progress they may have made in liberating the dynamic emotion of sound, so far as its lyrical emotion is concerned they are still on the threshold. As a pastoral symphony is essentially a lyrical composition, it is at least a plausible suggestion that this is the real reason why, in all the plethora of pastoral music, in all the pastoral symphonies and all the spring rhapsodies, with all their other qualities, there is so little of that particular quality which can stimulate within the listener moods corresponding to those aroused by nature's pastoral symphony.

COMMENTS OF THE WEEK.

Our American Friend.

We gladly print the letter which appears in another column, not so much because of any new light it may throw upon the subject of our comment last week, as because it so fully corroborates what we then wrote. "England . . . has no opera! It is to laugh!" Quite so. We have the D'Oyly Carte Company, "The Beggar's Opera," and the British National, all very nearly together, two of which are indigenous growths from start to finish, whilst the third is indigenous as to its personnel. That counts for nothing. We have no expensive, imported opera. New York has, and therefore she is the centre of the musical world, just as, but for prohibition, she would supplant Rheims as the centre of the champagne district, although, so far as we are aware, there are no vineyards on Manhattan Island. We plead to be excused if we regard the results of confusing production with consumption as "comic," and if our sense of humour is further tickled by our correspondent having characteristically read the word as "cosmic," which we presume to be an illustration of the sense of perspective referred to in the last paragraph of the letter. All this is of course apart from the question whether opera is the true barometer of musical conditions. In our experience it has been a barometer of other conditions, social, but chiefly financial. We prefer to put our trust in the quality of the creative work achieved in our midst.

Touching upon this, there has been an interesting article in *Musical America* from the pen of Daniel Gregory Mason, who addresses himself paternally to young American composers. There is much sound sense in his message, which is largely an attack upon hustle and upon the illusion that progress is "getting ahead of the other fellow." It is unfortunate that his argument should be weakened by partisanship on the conservative side. His article thereby loses much of its general application. But there is one point that seems to call for comment. He refers to the fetish of mere novelty "worshipped by the self-styled ultra-modernists." We know of many composers to whom their critics apply that name, but "self-styled" ultra-modernists would be to us a new phenomenon.

Candour.

According to the *Daily Express*, "an interesting meeting took place the other day at a London hotel, when Mr. Sinclair Lewis, the American novelist, whose 'Main Street' has gone into umpteen editions, met Mr. A. S. M. Hutchinson, whose novel, 'If Winter Comes,' has reached its twentieth edition. The startling thing was that neither of these clever young men had read the other's novel—*and they said so*. A friendship founded on such truthfulness as that should be a thing of joy." We have had occasion to remark that the art of harmony is productive of much discord, but if our contemporary's conclusion is logically sound, we may look to it for the foundation of many such sterling friendships among musicians. Years ago, at an earlier stage of the present renascence, it was a rare occurrence to meet a composer at the performance of a work by one of his brethren. In those days their ignorance of each other's music was amazing. Since then, happily, many of them, and these the most prominent, have learned the value of solidarity, with the result that they are not only conversant with, but appreciative of, the most important works of their *confrères*, and, whatever our contemporary may think, there is more friendship among them to-day than there was at that earlier period. But even to-day there is still ample scope for friendships based upon the foundation cynically indicated by "Beachcomber," provided that musicians are equally truthful.

Sardanapale.

There appeared recently an interesting letter in the *Daily Telegraph* from Andrew de Ternant, quoting one which Augustin Thierry wrote to the Princess Carolyne de Sayn-Wittgenstein, in which mention is made of an opera, "Sardanapale," by Liszt. At the moment of writing nobody has yet come forward with information concerning this work, which is not mentioned in the standard reference-books. The date of Thierry's letter is in 1856, when Liszt was busily staging one opera after another at Weimar, and when he may well have had the ambition to contribute, himself, to the répertoire. But at the close of 1858 the stormy reception of Cornelius's opera, "The Barber of Bagdad," so disgusted him that he decided to sever his connection with the opera-house. It is thus not improbable that he simultaneously abandoned any intention of writing for the stage. But by then, doubtless, portions of "Sardanapale" already existed. What has become of them? Did he destroy them, or did he, as many composers have done in similar circumstances, put the material to other uses? It would be interesting to know, for the internal evidence of many of Liszt's compositions supports the belief that he had the temperamental qualities which make for success in opera. By the way, what has become of the ex-Kaiser Wilhelm's ballet on the same subject? In his case no further evidence is needed in proof of a theatrical temperament, and if "Sardanapale" were performed it would in any case be assured of a *succès de curiosité*, if not *de scandale*.

JOHANNES BRAHMS.

TABLES of Contents make poor reading. Chapter-headings, lists of proper names, cannot afford much more than a transitory emotion, can be looked upon in the light of little else than stuffing for the book or short-cuts for the intending buyer. We see the work on the Renaissance lying on the bookseller's table and, looking through the "Contents" and coming on the name of Pico della Mirandola, bear off the book, satisfied. The mention of the Bible in the "Contents" of a Life of General Gordon causes a feeling of assurance, and we have the book put on the bill. It is an aid, this Table, a boon to the hurried and a blessing to the researcher.

What, then, is one's feeling when, in glancing through the Table of Contents to Volume VI. of the Oxford History of Music, we find no mention of the name of Johannes Brahms? It must be in this volume—dealing with the Romantic Period—that the name should be uttered. The Index tells us that it is this volume that deals with the composer. Mention, too, is made in the Table of such persons as Moniuszko, Onslow and Draeseke, but not of Brahms. Perhaps he is included in the chapter, "Concertos and Chamber Music," or under that sub-heading, so vague, so suggestive, "Religious Pieces"? But surely one could not damn the "Deutsches Requiem" by dubbing it, all barely and unsympathetically, a "Religious Piece"? It is all very obscure and difficult to account for. The Index reassures, but the Table of Contents gives us pause.

The twenty-fifth anniversary of Brahms's death is sufficiently close (he died in 1897) to afford an excuse for remembrance of the man and of his time. His fame, already very satisfying while he was alive, has grown and grown, and, outside Germany, no country probably accepted him more sincerely, clung to him more steadfastly, than did England. There would seem to be something in his work which appeals to that strong, hidden, private vein of rich feeling that is so characteristic of us. Brahms's music has sufficient of the "head" to balance those moments of unadulterated "heart" which tinge his work. And it is the "head" that we say we like. The emotion must be just a little analysed and explained for us not to fear owning to its power. It must be hidden in such a way that we can cozen ourselves into imagining that *we* are the only ones who have discovered it under its fine covering of counterpoint and form. Should the emotional outburst gloriously arrive, carrying us away on wings of sound and sensualism, we like to be able to refer it all back to some piece of balanced architecture that has gone before, to point out, with no little show of erudition, how the master has used, has "economised," his material.

And how right we are. The banalities of Massenet and the early Verdi were not likely to appeal to the intellectual England of that time; whereas in Brahms there was found a true continuation of the glorious line from Beethoven and Schubert, with enough of Mendelssohn to make his art charming. He had sufficient ability to deal with the traditional forms and enough warmth of feeling to give them a pleasant clothing. His great melodic sense is heard at its most untrammelled in the songs and in some of the piano pieces. Often he produced curiously atrophied tunes with a twist and turn in them which deformed them, making them square and cold. This was probably due to the traditionalism in his blood; he was so imbued with the idea that once a melody had appeared it had to be worked upon, inverted, combined with other melodies, that he seems, at times, to have put the cart before the horse, to have used a tune for its desirability as a vehicle for contrapuntal device rather than for its beauty of inspired form; and, slave to his ancestry, to have pinched and cut, docked and deformed his tunes—how many glorious ones he wrote!—to fit them into a "scheme." He was the last of the great Symphonists, the great Formalists, and in him that Formalism is heard, panting out its last breath. It is curious that the trend of thought, started in Haydn's brain, after a stormy passage through Beethoven's imagination, should end in the quiet, domestic sunset of Brahms.

His influence, overshadowed by the more obvious effects and defects of Wagner and Liszt, has never had wide scope. His name has been used as a missile, bandied about between the contending Romanticists and Modernists. He would have deplored this. The man who tried to deter Dvorák from prostituting his art by visiting dollared America would have shrunk from the publicity of leadership in a campaign. His was the quiet repose of the clique which surrounded him with praise and a hushed regard. He preferred to live not alone *au-dessus de la mêlée*, but as far behind the disquieting times as was compatible with the dignity of his calling. It was this shy aloofness which often caused him to refrain from action when action was the one thing necessary to settle a claim or a dispute. This quality in him it was that must be held responsible for the existence of those black lies which stain his name in the Hugo Wolff episode. The aspersions were untrue, but he had not the pertinacity to squash them at the crucial moment or the strength of character to curb his unworthy *entourage*.

In the very year that Brahms came to Vienna, Baudelaire, in the glittering gutters of Paris, wrote: " . . . I shall leave a great fame behind me . . . provided I have the courage to live." What Baudelaire, who had loved the music of Wagner, would have thought of Brahms is difficult to imagine. Remember that it was he who said of his own great countryman, Victor Hugo, "*Je n'accepterais ni son génie, ni sa fortune, s'il me fallait au même temps posséder ses énormes ridicules.*"

Little more than a decade after the Master's death there appeared ten volumes which were, in a great part, devoted to the description of the Brahms cult, its power and its delusions. Was it worthy of all the labour that must have gone towards the fashioning of "Jean Christophe"?

SCOTT GODDARD.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be John Coates.

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No. 15.—*Pouishnoff.*

LONDON CONCERTS.

A CAPTIVATING WELSH SINGER.

Mair Jones in Her Native Songs.

Miss Mair Jones is to be congratulated on the success of her recital. Her soprano voice is delightfully pure and fresh in quality, and her readings had the exuberance and confidence of youth. These attributes were particularly in evidence in her facile rendering of Welsh songs sung in their original tongue. That she has to acquire a more finished vocal technique and a deeper insight into human emotion were shown by her singing in Mozart's "Batti Batti, O Bel Masetto," and Grieg's "Solveig's" song. Daintiness and subtlety are indispensable to a soprano, and they were missing in the interpretation of Horn's "I've been roaming" and Carey's "Pastoral." In fairness, it should be added that these qualities seemed to be forgotten by the accompanist. Some well-chosen 'cello solos were neatly played by Miss Beatrice Eveline. F. G. W.

ÆOLIAN HALL, *April 5th.*

YOUTHFULNESS IN AGE.

César Thomson Young at Sixty.

Judging by the vigour of his violin playing M. César Thomson would seem to be living backwards and to have arrived at the maturity of early manhood. There was something almost uncanny in hearing such boldness and assurance of attack and brilliant cascades of notes coming from a violin played by a white-haired old gentleman with bent figure. The performances were triumphs of mind over time. The programme favoured the phenomenon, for nearly all the pieces were paraphrases or arrangements by M. Thomson, who evidently regards all music from an ornate standpoint. The most important works were Corelli's Sonata No. 12, Op. 5, to which had been added an effective introduction by M. Thomson, and a brilliant and typical Hungarian Rhapsody from his own pen. These compositions, both performed for the "first time in England," respectively opened and closed the recital, and practically summed up the exponent's exuberant and commanding style. F. G. W.

WIGMORE HALL, *April 6th.*

A SINGER OF POSSIBILITIES.

Stella Carol Still Needs Study.

Miss Stella Carol's vocal progress is not so rapid as one could wish. Her soprano voice is of excellent quality, and her head resonances enable her to sing notes in alt., notably E, with musical volume, but her breath pressure is not yet sufficiently under control to enable her always to attack and hold these ornamental notes with the certainty and ease which imparts charm, and her readings of the "Queen of Night's" song from Mozart's "Magic Flute" and David's "Couplets du Mysoli" and Verdi's "Caro Nome" indicated that more judicious study and thought were necessary. Briefly, Miss Carol has now to acquire the little more that means so much. The flute obbligato in the "Couplets" was played with assurance, if somewhat hardly, by Mr. Lance Kennedy, and effective variety was given by the violin solos contributed by Miss Bessie Rawlins.

WIGMORE HALL, *April 8th.* F. G. W.

A MATTER OF PRODUCTION.

Mary Midgley's First Song Recital.

A beautiful voice badly produced and musical intention marred by indistinct articulation were the impressions left by Miss Mary Midgley's recital. These faults are not uncommon, but in this instance the voice is capable of so much, and the possession of artistic perception is so evident, that their presence is particularly regrettable. There should be little difficulty in curing Miss Midgley's faults, that is, if she be not satisfied with her efforts. Her programme was remarkably comprehensive. It ranged from Paesiello to Bantock, and was sung in four languages. Moreover, it included a setting by the singer of some pathetic lines that rang so true to their sentiment that the little song was encored. F. G. W.

WIGMORE HALL, *April 10th.*

ELGAR'S "APOSTLES."

London Choral Society's Concert.

It was interesting to hear Elgar's oratorio "The Apostles," produced at the Birmingham Festival of 1903, and Mr. Arthur Fagge is to be commended for reviving it, but as the performance proceeded, it became evident that the London Choral Society, the soloists, and orchestra lacked the unanimity of intention and attack which are particularly essential in this work. Considered separately, the most satisfactory results were forthcoming from the choir. The male voices were outbalanced by the sopranos and contraltos, but lively desire was evinced to fulfil the requirements of the composer, and the principal climaxes were approached judiciously, and built up effectively. Mr. Norman Allin gave an impressive reading of the part of *Judas*, but the other soloists, who were Miss Carrie Tubb, Miss Phyllis Lett, and Messrs. Sidney Pointer, Walter Saull, and Howard Fry, did not seem to realise the sensitiveness of the music. F. G. W.

QUEEN'S HALL, *April 11th.*

TECHNIQUE AND MEMORY.

Reimar de Radum's Interpretations.

How greatly a reliable memory is dependent on executive assurance was prominent at Mr. Reimar de Radum's pianoforte recital. His programme included César Franck's "Prelude, Aria, and Finale," and Chopin's "Fantasia" in F minor, and the greater part of these were interpreted in a manner that testified to intellectual and emotional understanding, but anon apparent executive anxiety would lead to flurried rushes over certain portions, and then there would come a lapse of memory alike disturbing to pianist and audience. There is so much that is human in Mr. Radum's playing that it is to be hoped he will practise with special regard to continuity. F. G. W.

WIGMORE HALL, *April 11th.*

Letter from Paris.

Albert Roussel's New Symphony.

ALBERT ROUSSEL'S new symphony in B flat, though very favourably received by the public at the Pasdeloup Concert, has given rise to a keen reaction in the Press, which is as easily explained as it is interesting. Roussel's admirers had lost sight of him for the last ten years. It is then quite natural that they fail to recognise in the fierce writer of the Symphony in B flat the dainty and graceful miniaturist of the " Festin de l'Araignée."

And yet the musician has not changed, and it is precisely in studying his evolution that we realise that he is still the same, *i.e.*, a lover of movements.

Contrary to those ingenious innovators who *invent* music, Roussel is a deep-feeling poet who *discovers* it. Every one of his works is a fresh start, and the secret of his everlasting youth lies precisely in this constant *début,* in this continuous disregard of the benefits of past experience. He has also been reproached with restlessness, which, however, is in reality the very foundation of his temperament. One forgets that this restlessness does not entail any technical indecision; the clearness, the purity of the B flat symphony are sufficient proof.

This symphony is really a cycle in three parts. It does not contain what may be called a programme, but rather a dominating thought, which is so simple, so thoroughly stripped of literature, and so essentially musical that its meaning is manifest and makes any text unnecessary.

The leading thought is entirely subjective. Independently of the introduction, which is nothing but a preface, the work suggests the following: the enthusiastic and self-confident youth sets out in life; frivolous pleasures and sentimental impressions (second movement); then, in the finale, sorrow, revolt against injustice, an ultimate peace in a serenity which rises above all passions.

The structure of this vast edifice is very simple indeed. Three great ideas dominate, different from each other, and yet related by the somewhat feverish emotion which pervades them all. The first idea, which we think may justly be termed the " motiv " of the immutability of things, appears from the very introduction to the first movement which is so full of anguish. The second has a popular, or, more exactly, a vulgar, character which shows the disquieting aspect of good nature mingled with hidden violence. The interval which closes it (a diminished fifth) has something of a menace. These two ideas cease only in the scherzo —the middle movement—which is like a fresh oasis, but where the care-free mood hesitates to let itself go, knowing, as it were, the limitation of its power, its own fragility. The third idea, thanks to its rhythmic impulse, is unobtrusively introduced into the scherzo by an agile trumpet. The verve of this third element makes it the most welcome of all. But joy has less part in it than wounded tenderness. The last movement of the symphony resounds with the echo of stifled cries, hoarse calls, and the heavy tramping of a mutiny. Nevertheless the sobriety of the picture is perfectly guarded. This portrayal of utter disorder remains harmonious in every respect. It is written as daringly as it is clear, and its free polyphony is lightened by an audacious orchestration which is rich in colour, ardent, and highly expressive.

While the whole of the Parisian Press deplores Roussel's excesses, open-minded musicians discover in this stirring work, which is so sincere as to border on temerity, new reasons for absolute trust in the master who composed it and who undoubtedly found in the B flat Symphony the most complete, happy, and free expression of his talent.

ROLAND-MANUEL.

THE BRITISH NATIONAL OPERA COMPANY.

Season at Leeds and Halifax.

THE first visit to Leeds of the British National Opera Company took place recently. It lasted only six days, and I imagine the directors regretted they had not doubled the duration of their stay, for all the performances were well attended, the higher priced seats being crowded. The repertory included a fine production of " Die Meistersinger," with Mr. Arthur Jordan, a recent recruit from the concert platform, as the *Walther,* who in voice and enunciation was excellent, while a slight stiffness of manner will wear off with more experience. " Parsifal " had an admirable cast, and Miss Gladys Ancrum as *Kundry,* Mr. Walter Hyde as *Parsifal,* Mr. Norman Allin as *Gurnemanz,* and Mr. Heyner as *Amfortas,* would be hard to beat. The work is, however, hardly within the resources of a not very spacious provincial theatre, and the environment was lacking to enable it to produce its full effect. A novelty to Leeds—and indeed to England, for it had been heard only in Edinburgh—was " The Goldsmith of Toledo," which bears the name of Offenbach. I put the authorship thus cautiously because this posthumous *pasticcio* bears the marks of a skilful editorship which, one cannot help thinking, has gone beyond mere revision. The printed libretto bears the names of J. Stern and A. Zamara as " editors " of the music, and a note informs us that it " is taken from Offenbach's posthumous writings, and consists chiefly of an unfinished opera of the composer, which, together with fragments hitherto unused, has provided sufficient material for a complete work." As was the case with " Tales of Hoffmann," which Guiraud orchestrated, the handling of the orchestra seems to be far beyond anything Offenbach ever achieved, having a warmth and depth quite foreign to his light and sparkling style. The libretto, by Carl Georg Zwerenz, is based on Hoffmann's " The Lady of Sarderi," and has apparently nothing to do with the book for which some of the music was intended. Out of these heterogeneous materials the adapters have concocted an opera which reflects the miscellaneous character of its origin, but furnishes a very effective and agreeable entertainment, that seems likely to prove as popular as " Tales of Hoffmann " has been. Mindful of the share of the famous barcarolle in the popularity of that work, a melody has been provided, by either Offenbach or his suc-

cessors in the business, which is first cousin to it, if not twin brother, for the resemblance is very marked. It is a serenade, sung in the first instance to the accompaniment of a party of students with mandolines and guitars, and afterwards employed, like the barcarolle, to keep the audience in their seats during a change of scene. Some of the dance tunes—especially a charming minuet—are piquant; some of the songs, on the other hand, are commonplace as well as irrelevant, and the one element of strength in the opera, knitting it together, is the melodramatic figure of the Goldsmith, representing the super-collector who sticks at nothing to recover the jewels which are the fruits of his craftsmanship, and which he parts with so reluctantly that in the end he murders his own daughter, whom he mistakes for the owner of some precious pearls. Mr. Augustus Milner realised this grim personality well, and his acting was so powerful that one could almost attribute a well-developed vibrato to the intensity of his feelings. The opera is well staged, and one scene, the last, of a street in Toledo by moonlight, is a work of art which for its completeness and its admirable design is equal to anything the company has inherited among the Beecham assets. It shows the remarkable powers of Mr. Oliver Bernard to the greatest advantage.

Latterly the company has been at Halifax, giving its performances in a large concert-hall, and making a very interesting experiment in the use of curtains instead of scenery. There is room for a more symbolical treatment of operatic scenery, especially in ideal works, and the reception of this method by the public will be watched with much interest.

Before the end of the Leeds season a local committee was formed to induce those concerned for the success of the company to subscribe to its capital, and as it has the support of several members of the Corporation, who may be presumed to know something of finance, it should be able to gain the confidence of investors. There is also the healthful stimulus of competition, for when the neighbouring town of Bradford has subscribed £5,000, it would never do for Leeds to lag behind. It was announced that £40,000 of the £50,000 capital asked for had already been subscribed, and as the company's tour has hitherto been well supported, its further success seems fairly well assured. I understand it is due at Covent Garden on May 1st, and promises to give some performances of the complete cycle of the "Ring." As London has for so long been without its "grand" season, it will be well if this purely British effort can fill up the gap. H. T.

From Newcastle-on-Tyne comes news of a performance of Bach's Mass in B minor by a choir of forty voices increased to fifty and sixty for the five- and six-part choruses. Our representative writes: "This might seem a foolhardy enterprise and doomed to failure. The thing was, nevertheless, attempted and successfully carried through by the Bach Choir on March 18th. Of course, weight and massiveness were not looked for, but in their place there was revealed a wealth of detail both in chorus and orchestra which is lost in the mass of sound in large performances. Dr. W. G. Whittaker conducted."

BOURNEMOUTH EASTER FESTIVAL.

Opening Days.

THE first three days of Bournemouth's "Festival of British Artists" have been extraordinarily successful, both in the fine quality of the performances and in the attendances.

The Mayor, in his opening speech on April 13th, made an emphatic pronouncement on the future policy of the Corporation—to make Bournemouth in the future, as it has been in the past, the Mecca of the young British composer—which should allay all apprehensions of any reduction of musical efficiency. He also alluded to the possibility of an early reconsideration of the postponed Pavilion scheme, which would at last furnish a fitting home for the orchestra.

Balfour Gardiner's "Shepherd Fennel's Dance" then formed an appropriately optimistic commencement of the programme, which in this case was entirely British. Moreover, as the earliest of the four works included was written in 1909, it provided an interesting illustration of the infinite variety of Britain's creative talent during the intervening period.

Professor Granville Bantock came specially to conduct his charming and fanciful "Pierrot of the Minute" overture, in which the orchestral playing was absolute perfection. Mr. Stanley Kaye, a young pianist from Sheffield, was the soloist in Stanford's Piano Concerto No. 2 in C minor, his playing being notable for crispness, delicacy, and really beautiful tone, which showed the work at its best. It is rather long, and at times too heavily orchestrated, but a brilliant Finale atones for the less interesting earlier movements.

Dr. R. Vaughan Williams's exquisite "Pastoral" Symphony, which the composer conducted, must have impressed all with its absolute sincerity. Those who dismiss it as dull because "nothing happens" will find that on a second hearing the perfect atmosphere of sheer beauty will more than compensate for any lack of mere "effect." The writer, having been fortunate enough to hear four complete performances, through attendance at rehearsals, and after a study of the score, ventures to say that this is one of the chief musical achievements of all time. If it prove true, as some writers assert, that the day of the four-movement symphony is over, it is indeed fortunate for posterity that this period did not come before two such magnificent works as the "London" and "Pastoral" symphonies were given to the world. It remains to add that the performance was an extremely fine one, and the reception was enthusiastic. Miss Nora Reed sang the two cadenzas "behind the scenes," the magical effect of this distant voice being unforgettable.

Next day Mr. John Coates delighted two enormous audiences with oratorio selections and British songs. The perfection of Dunhill's "Cloths of Heaven," as interpreted by him, must have plunged all amateurs present who had essayed this song into the depths of despair. The orchestral items were mainly on familiar "Good Friday" lines, but Mr. Dan Godfrey obtained an

impressive performance of Somervell's fine Elegy from the "Thalassa" symphony in the afternoon, and Dr. H. Holloway conducted his "Solemn Procession" in the evening.

Saturday afternoon brought two brilliant members of the young British school into prominence. Eugène Goossens himself conducted his soothing "By the Tarn" and seething "Tam o' Shanter," the audience showing their appreciation of the latter exciting work, and the equally exciting conducting, by encoring it with enthusiasm.

Arnold Bax's "Tintagel" created a deep impression at the first performance here last October and an even deeper one on this occasion. It is truly a noble work, without a trivial phrase or a trivial thought in its conception, and the composer had a tremendous reception at the close. Mr. Dan Godfrey excelled himself in his interpretation.

Madame Kirkby Lunn chose songs by Purcell and other English writers, Elgar, Walford Davies, Hamish MacCunn, and Albert Mallinson, which she sang with her invariable artistry.

The "popular" evening programme included that hardy evergreen "1812," but was otherwise British of the lighter type, such as "Shepherd's Hey," a Sullivan selection, and Stanford's "Songs of the Sea," sung by Mr. Edward Dykes, while Mr. Selwyn Driver appeared in his "Pianorations." Truly something for everybody in this Festival.

G. B.

"SHE STOOPS TO CONQUER."

IT is a brave British composer who would write his own opera with the outlook for performance as it is at present—or as it was—or as it is likely to be. But the situation has not deterred a goodly number of hopeful souls from the adventure. There is a "Society" list extant wherein native composers (a really surprising array of names, known or unsuspected) have compiled a general collective catalogue of their creative crimes, published and unpublished. Several composers, by the way, appear to be practically or completely unpublished, which makes the list helpful as a matter of record, if not of understanding, for one cannot altogether be reliant on the prescience or discretion of publishers. But there are included in this testimonial to our musical activity some seemingly important offerings to the operatic stage that have as yet not reached any stage but that of manuscript. Naturally, publishers require some sort of surety that a particular work will have definite possibility of performance before considering publication. With everything propitious, however, the adventure would be about as attractive as a gamble in Russian roubles. Without score or performance, of course, the general musical public knows little or nothing of British achievements in the operatic line. Save for one or two limited successes—works that have obtained occasional performances—the last operas to secure permanent recognition by our travelling opera companies were "Maritana" and "The Bohemian Girl," both good old fruity specimens of a class of work that should have ended its career many decades back. The recently organised National British Opera Company does not appear to have included representative native works in its large repertoire. The conclusion is that nothing of real value exists. Real value is, of course, the attractive power exercised towards the public. Why and where does everything go wrong? What are the possibilities of success, for instance, in an opera, recently published by Bosworth and Co., which comes along unexpectedly for review? Not only is the music by an English musician, but the book is based on a favourite old English comedy, Goldsmith's "She Stoops to Conquer." The composer is Mr. Percy Colson, and the play has been moulded into operatic form by Mr. Alfred Kalisch, whose experience of opera of all sorts and conditions is very wide. Mr. Kalisch has recognised (whether wisely or unwisely it is impossible to say) the prevailing conventions in the architectonics of his work, and has condensed the story to its essentials. Almost anybody who attempted to "librettise" "She Stoops to Conquer" would have been compelled into something approaching Mr. Kalisch's scheme, or have given it up as a bad job. His verse is quite in the atmosphere of the period, and, although I cannot refer, it seems that much of the recitative material is taken bodily from the original text. Also, it would not appear that the action might drag at any particular point, unless the music failed it. Mr. Colson has endeavoured to impress his part of the business with all the known or presumed characteristics of English music. These are scarcely to be defined, for nothing explains them but themselves; but you cannot possibly ignore them when they are well in the field of action. These unexplainable, distinctive features are of great value to critics, however incompetent. They enable them immediately, and with a certain rough surety, to consider the alien source of a British composer's inspiration. Even if the derivation be totally inaccurate, the foundation of the criticism is indisputable. One can tell easily enough, for instance, when Mr. Colson deviates from the path he has planned. It may be a modern harmonic touch, somewhat crudely realised, or a recollection of what a well-equipped tenor voice does with a passage from Puccini, or an appreciation of the effective value of a waltz movement irrespective of its relevance to a period, or other minor matters of similar import. But in the main the work is indubitably English, to be sung by English singers, and heard by English audiences. So what chance, deserved or undeserved, has it got?

GEORGE CLUTSAM.

The last concert given by the T.O.T. Philharmonic Society on April 4th was as successful as ever. Made up of employees working on tramways and tubes, the choir, band, and orchestra now number 300, and the result attained fully justifies their obvious enthusiasm. Their conductors, Messrs. Ewart Beech, A. Goodfellow, C. F. Lambert, and Lieut. J. Ord Hume, L.F., are to be congratulated.

A. N.

THE NEWS.

Organist's Appointment.

H.R.H. the Duke of Connaught has appointed Mr. J. A. Meale, organist of the Central Hall, Westminster, to be Deputy Grand Organist in the Grand Lodge of England (Freemasons) for the ensuing year.

Band Music.

A bandmaster who insists on a two hours' practice every morning, with an occasional afternoon one thrown in, at which he talks to the men about music generally and their instruments in particular, should turn out a band of real enthusiasts.

This, we understand, is the practice of Bandmaster S. Smith, of H.M. 1st Royal Dragoons, and, as may be expected, the members of his band have a very complete knowledge of, and enthusiasm for, not only their instruments, but also the music they play.

Swiss Festival.

The twenty-third annual congress of the Swiss Tonkünstler Society is to be held this year in the town of Zug. A special Church service, consisting of Swiss compositions, will be a feature of the congress, of which two chamber music concerts will also be a part.

For Strauss Lovers.

A Strauss Festival week is being organised to take place at Freiburg early in July. We hear also that Strauss's "Rosenkavalier" is to have its first performance in Poland this month. It will be sung in Polish under the baton of Director Emile Mlynarski.

Nether-Rhenish Festival to Revive.

From Cologne comes news of the probable revival this year of the Nether-Rhenish Music Festival. Economic difficulties have been in the way so far, but it is hoped this year that they may be overcome, and that the Festival will take place at the end of June.

More Strikes.

The strike-germ is still busy in musical circles. Our own orchestral players' strike is settled, but we have received news of a strike amongst members of the Vienna Symphony Orchestra. On this occasion the audience was kept waiting for nearly an hour, the orchestra refusing to play until a rise of their monthly salary was guaranteed to them.

British Federation's Convention.

The Committee of the twelfth annual Convention of the British Music Industries announce the date of the Convention to be May 23rd to 29th, place Blackpool. The headquarters of the Convention will be at the Hotel Metropole, but we understand that accommodation for visitors is also being reserved at the Queen's Hotel. The arrangements include:—May 24th: Reception and address on the work of the Federation, by Lieut.-Colonel Tatton. May 25th: General conference on "The Sheet Music Trade," "Retail Advertising," and "The Disposal of Decrepit Pianos." May 26th: A Gramophone Dealers' Association meeting. May 27th: General conference on "The Advantages and Methods of Hire-purchase Transactions," "Does the Influence of the Dealer tend towards the Lowering of the Standard of Production?" and "The Growth of the Gramophone Industry and the Importance of Unity among Dealers." Social life is not forgotten in the arrangements; ladies are cordially invited, and concerts, dances, and even a personally conducted tour (by Aldermen) to view the night revels of Blackpool, are among the promised attractions.

Opera in Cork.

Cork has been having a visit from the O'Mara Opera Co., lasting from March 5th to 18th. We hear that the Opera House has been crowded, and that a high standard of efficiency was reached by the artists. Concerning a performance of "Pagliacci," our representative writes of Miss Florence Morden's "very charming *Nedda*," and that "the part of *Tonio*, as presented by Mr. Flintoff Moore, was a convincing performance both vocally and histrionically, his fine voice winning him unstinted applause. The parts of *Beppo* and *Silvio* were capably rendered by Mr. McCarthy and Mr. James Bird, whilst Mr. Joseph O'Mara, who was the *Canio*, threw an intensity and earnestness into his *rôle* which invested it with particular pathos." Of a performance of "Carmen" she writes:—"'Carmen' gave Miss Mabel Dennis an opportunity of displaying her special gifts. She is a vocalist of very considerable attainment. Her portrayal of the gipsy girl was characterised with a liveliness and dramatic power which at once won the admiration of the audience. She was well supported by Mr. John Pegg (as *Don Jose*), who displayed a voice of good capacity united to ability as a dramatic interpreter. Every praise must be given to the *Escamillo* of Mr. John Olivere, which was impressive in every detail."

L.S.O. on Tour.

We hear from Nottingham of the visit of the Queen's Hall Orchestra, with Sir Henry Wood as conductor. Mendelssohn's Overture to "A Midsummer Night's Dream" was the opening item, followed by the "Siegfried Idyll," Mozart's Symphony in G minor, Elgar's "Enigma" Variations, and Svendsen's "Carnival in Paris." Conductor and orchestra received a great ovation at the close of the concert.

Presentation to Bath Conductor.

At Bath recently a presentation was made to Mr. Henry T. Sims, conductor of the Bath Choral and Orchestral Society, consisting of an illuminated address and a wallet containing £25 in Treasury notes. The presentation was made on behalf of the Society by Lady Pearse, wife of the President, during the interval of a performance of Brahms' "Requiem," at which Miss F. de la Côte and Mr. Walter Saull were the soloists.

Amateurs in Opera.

NOTES AND CRITICISMS.

BY ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

On Producers.

One result of witnessing numerous amateur operatic productions during the season has been to raise this query in my mind: "Why cannot producers always attain the same standard of excellence in the various works they undertake?" The answer is to be found among the members of the society who do not give their coach equal opportunities. It may be laid down as a dictum that "a producer who knows his business is only as good as his company will allow him to be." If amateurs would only realise that as much depends on them as on the hard-working stage director, and that if they will not follow he cannot possibly lead, then many shows now bordering on the mediocre would blossom forth into acknowledged successes.

"San Toy" at South Norwood.

The "Free Lances" O.S. must have appreciated the warmth of their reception on their last performance of "San Toy" on April 1st. After four nights' run this favourite old musical comedy was found to be going with a swing, though a shade patchy at the opening of the second act.

In the name part Miss Edith Newlyn was delightful. One has heard more brilliant vocal renderings, but she used her voice with good effect, and her acting—in every mood—was charming. As her young lover Mr. Gilbert Connor was good, his manly bearing, and voice of a pleasing light tenor quality, being greatly appreciated. Miss Bessie Chapple, as *Poppy*, looked most attractive, and scored with her song "Posy from over the Sea." *Dudley*, her maid, was played with a sure touch by Miss Laura Ayliffe, while Miss F. M. Young as *Ko-Fan* was duly impressive.

Mr. P. S. Quick proved himself a sound comedian as *Li*, and made all his points well. Mr. Basil Baumer was quite the real thing as *Yen How*, his pompous diction being particularly good. The "Free Lances" have very promising material in Mr. W. G. Wilton as *Lieut. Harvey Tucker*, whilst the "pas seul" given by Miss Carol Wilton won a popular ovation. As *Sir Bingo* Mr. W. Gracey worked hard, but it must be confessed that he failed to convey an idea of that choleric Consul; nor can it be said that Mr. C. H. Chapple quite "got there" as the *Emperor*.

The chorus sang well, and their fan work was above reproach. Mr. Geo. Wilton, who was responsible for the production, is to be congratulated on his good effects and handling of a big crowd in all too limited space.

Mr. Sydney Herbert kept his large orchestra well in hand. If the tempo of the "Moon" chorus (which arrived with its usual suddenness) was a little too fast, the general pace at which he kept things going was a factor which added greatly to the brightness of the performance.

Grand Opera at Croydon.

The Croydon Operatic Society, not depressed by the fact that it is the only society around London playing grand opera, still continues to plough its lonely furrow with success, its latest venture, "Romeo and Juliet," at Stanley Hall, Norwood, on April 7th, being well up to standard. The ill-starred lovers were undertaken by Eva Carden and N. A. Merriman, both these artists scoring heavily despite the fact that the latter was struggling against a cold. L. N. White played deftly as *Mercutio*, while Dudley Masters presented a heavy, unyielding *Capulet* in an artistic manner. The orchestra (if at times overpowering) and the chorus had been well rehearsed by Edward M. Phillips, while Herbert Izant deserves praise for the general excellence of the production.

King George's Yeomen.

"The Yeomen of the Guard" might well be described as the "test piece" for amateurs, for many societies who can rattle through the other Savoy operas fail dismally when essaying this work, which is not comic opera, but light opera. Not so, however, the Exiles Musical Society, who gave two most creditable performances at King George's Hall on April 6th and 7th. Much depends on the interpretation of *Jack Point*, and an excellent exponent was forthcoming in Clarence Ranger, whose biggest fault was that he played in too serious a vein throughout, missing those sparkles of humour which were part of the jester's stock-in-trade. Thomas Foot made the most of his chances as *Shadbolt*, while Jack Jones, if at times rather fidgety, played robustly and spoke well as the *Lieutenant*. The *Merylls*—father and son—were very soundly portrayed by William Penn and Charles Whitewood, and *Fairfax* was competently played by Herbert Goldsbrough. Bessie Shepherd played easily and sang brilliantly as *Elsie*, and Margaret Brain made a roguish, sweet-voiced *Phœbe*. Although looking too youthful for the part, Gwladys McMurray did well as *Dame Carruthers*. The general pace of the music was brisk and is to the credit of Walter Rose, the musical director, while the stage business, despite the cramped conditions, showed the careful tuition of Sidney Rendell, the producer.

Forthcoming Events:—

April 25th and 26th.—South London O.S., "Utopia, Ltd.," Surrey Masonic Hall, S.E.

April 26th–29th.—Chiswick O.S., "The Rebel Maid," King's Hall, W.

April 26th–29th.—Hanwell and Ealing O.S., "A Country Girl," Park Theatre, Hanwell.

April 26th–29th.—Wood Green O.S., "The Yeomen of the Guard," St. Michael's Hall, Wood Green, N.

April 27th–29th.—Utopian O.S., "The Mikado," Concert Hall, Blackheath.

April 26th–29th.—Tring O.S., "The Mikado," Tring, Herts.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

A READER'S VIEWS.

To the Editor, *Musical News and Herald.*

Sir,—I have long wished to congratulate the music world generally on having at long last a paper devoted to its interests, so stimulating and "alive," and yourself on your courage in its inception and carrying on, and on the support which I trust it obtains as certainly as it deserves, but modesty and a desire not to occupy uselessly your valuable time have hitherto stayed my hand. I would ask, therefore, that what follows may be somewhat an excuse, if not a justification, for my outbreak.

Mr. Arthur C. Chapman's memory is at fault when he says "La Fille du Tambour-Major" has not been seen in London for close on thirty years. I turned over my old programmes and found I "assisted," as the French say, at a performance of it on Whit-Monday, June 8th, 1908, at the Shaftesbury Theatre, by a French *opéra bouffe* company. The bill of the play says, "Songs that Dance and Dances that Sing." All the sparkle that he rightly claims for Offenbach was there, and the clear, crisp enunciation made the words so plain that I felt I was a better French scholar than I had dared hope to prove.

There need be no fear with regard to the "Kaptious Kritics of Kapp." To all with the divine gift of imagination in their composition his studies show an insight into the character of the subjects almost uncanny at times, but bearing the impress of truth. The victims (!)—as artists they must needs possess imagination, too—are doubtless grateful for the knowledge gained of themselves. "To see ourselves as others see us" is useful to all.

Last week's "Sir Henry—*intime*"—how true! I have often wondered what were his private thoughts when his audience caught that look on his face.

Mr. Francis Clarke in "Music and Democracy" requires, as I understand him, a Benevolent Music Despot. He must be optimism itself to the *n*th degree. Even if such could come into being with full powers to act, vested interests, commercialism, business instincts, etc., etc., etc., would see to it that he should be shot at sight as an interfering meddler with things as they are. The world is not yet ready for such altruism. The pity of it!

Like many others, I have read Mr. Thomas Moult's "The Daily Sing-Song," and marvelled why such a farrago of ignorance, confusion of musical terms, and obvious animus against the Tonic Sol-fa system should have had the privilege of print. Mr. Graham dealt far too gently with him. In a case like that I am all in favour of the bludgeon instead of the rapier. He should have dealt him a "knock-out blow" at once. It saves many words, and, as you know, Sir, is quite the fashion in musical criticism in some quarters. The reply you kindly allowed him last week shows he is still "asking for it." Tonic Sol-fa stands established because it has the best proved results. Others there have been; where are they now? Their little systems had their day, they had their day and ceased to be. Why? I fancy even Mr. Moult with his oblique bias could answer that question if he cared to be honest.

THOS. B. ADAMS.

OUR AMERICAN FRIEND.

The Editor, *Musical News and Herald.*

Sir,—In reading your interesting little paper I came across your observation concerning the "cosmic results of confusing production with consumption." Very effective that—good English and everything!

Poor British people! How you do suffer when anyone waves the "star-spangled banner." All joking aside, may *I* offer a little *constructive* criticism? I gather that, like a great many others who indulge in the greatest of English indoor sports—namely, sticking pins into "Uncle Sam"—you have never been to the land of the free and the home of the brave.

Musically speaking, Americans are justly proud of their ability to assimilate that which Europe offers us from its best. We pay for it, get it, and enjoy it. Four hundred years ago America was more or less of a wilderness. To-day it is one of the greatest countries of the globe. We stand for progression. We live *to* learn—and we have opera. There are no more millionaires to the square inch in the U.S.A. than in England, but we have a way of pooling our interests to get what we want. You might well say that in a musical sense we could not do without Europe. On the other hand, what would Europe do without us as an audience? Please do not confound Europe with the "British Isles" geographically or musically. Four hundred years ago England was even then quite an old country, and to-day—well, to-day she has no opera! It is to laugh!

Our students compare very favourably with the English grown, and we *do* give our students encouragement. In England, anyone hoping to succeed must, at least, have been on the market for ten or fifteen years. Once "arrived," however, nothing can shake the position attained. Have you ever read the criticisms the day after an initial concert? "Carry out the body" seems to be a popular idea.

The ability to get the other fellow's viewpoint is an asset. One the average English person would do well to try, for I have been here for two years, I might add, and I am neither deaf nor blind, nor, I hope, sweetly stupid.

It is not so much a sense of humour you lack as that of perspective. Get that and the other will follow as a consequence. H. M. AUSTIN.

KAPP'S DRAWINGS.

The Editor, *Musical News and Herald.*

Sir,—The art aberrations of Kapp and Stravinsky have something in common. It is, however, up to the readers of *Musical News and Herald* to welcome new ideas even though they come "in such a questionable shape" as a circular keyboard or a fox-trot form.

I hope no difference of opinion concerning the merits of Kapp's drawing will prejudice in any way the circulation of your bright and stimulating newspaper. HARRY A. BULLOCK.

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MUSIC AND THE FILMS.

THE IMPORTANCE OF THE CINEMA LIBRARY.

INDEXING THE MUSIC. (*Concluded.*)

By JEAN MICHAUD.

OF course, I can in this little article only give broad outlines of the various headings needed for a well-classified or analysed cinema-library catalogue. There are, for instance, in the "light" part of the library such items as Running Melodies, useful for scenes in which waterfalls or fast flowing rivers predominate. Then we sometimes come across scenes in which a "musical box" is the centre of interest. Other scenes appear in which a barrel organ (polkas played by your organ or harmonium are very effective here as a rule) entertains a lot of dancing youngsters in the street. Then there are scenes in which galloping horses (I am not thinking of the Derby) are simply asking the orchestra to help them along by playing the allegro of the overture "The King's Lieutenant" by Titl, and so on and so forth.

A sample heading in the classified catalogue appears as follows:

RURAL SCENES.

Cat. No.	Part.	Name of Piece.	Sub-Division.	Remarks.	Length.
327	II. in case of suites.	Suite, Rural Scenes by Farmer Giles	In case of selections, etc.	Intermezzo (fairly light).	3 minutes.

If all these types of scene are musically illustrated in the proper manner and without clashing, and if you take also into consideration that it is not wise to break off in the middle of a long scene for the sake of four bars of, say, musical box, you will find that the arrangement of the numbers under all the afore-mentioned headings will save a great deal of time on Mondays and Thursdays. Of course, if the musical director of a cinema never sees his picture before the first show on change days, and does not fit his own music to it, all this arrangement of his catalogue is as useless as he is himself as a musical director. Except in some provincial places, where the "features" do not arrive in time to be shown to the M.D. before opening, there is no excuse whatever for the M.D. who does not fit his own films.

I know that in many cases the management fail to realise the importance of a correctly accompanied film, but in such cases it is the *duty* of the M.D. *tactfully* to point out to his manager the advantages of a well-fitted film, and to keep on until he does see his films in time for a proper arrangement of the musical accompaniment.

Returning to our "ledger," we find that there is one very important point to be taken into consideration when we "fit" films.

We all know there is no nationality in music, but at the same time we also know that certain melodies in certain keys—major or minor—combined with certain rhythms put us in mind of certain nations. I do not believe that there is, for instance, any musician who will not think of Hungary when a Czardas is being played, or who will not know a Russian folk-dance of the approved type when he hears one. We also all know where the Tarantelle, the Habanera, or the Irish jig come from; in short, there exists a certain idiom in the music of certain countries, which idiom we instantly recognise when we hear it—that is to say, if we are musical.

It will therefore be clear to everyone that "national" music used for films in which the "national" element is pronounced, provided we do not play Scottish tunes to an oriental picture, will greatly enhance the charm of the musical accompaniment of such films.

I have divided the music in my own library which shows those "national" idioms into the following headings:

Old English Tunes.	Russian (Slavonic).
Scottish.	Hungarian.
Welsh.	Scandinavian.
Irish.	Negro.
Spanish.	Oriental (General).
Italian.	Japanese and Chinese.

Then there are the various National Anthems and Folksongs to be added to this list. Each nationality is again classified on the same general lines as explained previously.

Then another very important part of the catalogue should contain music in the "Classical" style, by which I mean Minuets, Gavottes, Bourrees, Sarabands, etc., etc. These dances, combined with the beautiful melodies of the old masters, form, as it were, a library apart in which many treasures of the highest musical value can be found, which not only delight the true musician, but which are also vastly appreciated by the audience, no matter where they are played, if they are only played at the right moment.

Further, the musical director should have in his library a complete sub-division of all known dances and a collection of all well-known songs sung during the last fifty years.

Once more going from one extreme to another, the religious music should also be well represented. There should be a certain amount of Catholic, Protestant, and Hebrew religious numbers under their respective headings, and if this list could be extended so much the better.

I have in my possession, for instance, melodies of the Russian Church (Old Byzantine style), Mahomedan chants, Hindu chants, old Greek chants, etc., etc. These religious melodies are, as far as I know, not to be had already arranged for cinema use, but if one loves one's work no trouble is too much, and all these melodies can be found in the various works on the history of music, and every serious musical director should arrange them himself.

When our "ledger" is complete, we shall find that once we have seen our picture it takes us only a very few minutes to arrange the music to our film, as we only have to compare the notes we have made when viewing the film with our "ledger" headings, and we can lay our hands on just the numbers required without hunting through half our library before we find what we want.

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With the passing of Easter the eyes of teachers turn to the next vacation. Its length is relieved for many students by a spell of educational recuperation—a "refresher," or dose of the medicine they have been giving their pupils, for, in the opinion of the latter, an interminable period. It is best to tackle the job right away, and leave the real holiday for the later weeks, when the crowds have rolled by and gone from the seaside, or the search for beds on billiard tables. Notices of holiday courses are beginning to greet us as winsomely as the primrose banks we have all been looking for. One of these notices lying in front of me allures me to the attractions of St. Andrews, the cradle of golf, where ladies have links of their own and will not see my foozling. If a course of lectures would refresh me further, I should feel young again, but lectures—my phonographic "wickedness" regarding them has been attested, perhaps detested, by printers' devils for thirty-five years past. I should say, "if golf interferes with your lectures, give up your lectures." Truth to tell, there will not be much time for golf for the boarders at University Hall in the "Royal and ancient" Fifeshire city. The lecture business is absorbing when Mrs. Curwen holds her annual course in the first and second weeks of August. Mr. Frederick Moore, F.R.A.M., is unsparing of himself in demonstrating Matthay principles, besides a comprehensive scheme of modern pianoforte technique and interpretation. Mrs. Curwen applies psychology to music teaching with a clearness and enthusiasm that has turned an unspellable science into a "play-way." Miss Scott Gardner, first and greatest of trainers of teachers in Mrs. Curwen's pianoforte method, takes the subject which specially draws the students concerned in the course. And Miss Margaret Knaggs, A.R.C.M., gathers up all the topics that illuminate the other lectures: ear-training, sight-reading in both notations, and the teaching of class-singing. The syllabus has now been issued by the Secretary, 24, Berners Street, London, W. Mrs. Curwen, who is just returning from a "term off" at Naples, will find that the entry list is filling up.

Sir Frederick Bridge.

Closing the Royal Choral Society's season on Good Friday with the "Messiah," Sir Frederick Bridge laid down the bâton after twenty-six years' conductorship. Meeting him a few days previously, I recalled some of the intervening years, but I am not going over those memories now. He paid a tribute to his predecessor, Sir Joseph Barnby. From recollection of rehearsals under both conductors, I was able to say that Sir Frederick raised the average of the singers' attendances and increased their enjoyment of the evenings spent together. And the good-humour and vitality of a conductor, if maintained in his seventy-eighth year, is an asset to any society. Sir Frederick, having recovered from serious illness lately, believed that compulsory idleness had set him up again, and he told me, with some pride, of the number of his engagements for the forthcoming week. His lecturing, popular and academic, will continue. The unwieldiness of the Albert Hall machine I realised years ago from a seat in the "Gerontius" semi-chorus. Critics of such divided forces ought to make allowances for the disadvantageous position of the conductor. Mr. H. L. Balfour is accustomed to it, and the singers are responsive to him either at the organ or the desk. His experience will be useful to the guest conductors who will take some of the performances in future. The secretary, Mr. W. G. Rothery, gave me their names. Interesting as is the list, it can wait until dates are fixed. Changes are welcome to most people, and everybody, including the retiring conductor, will watch for developments at the Albert Hall with zest and goodwill. By the way, the well-deserved honour to Mr. Rothery of an M.V.O. decoration by the King should be noticed. With his advent came the boon of earlier rehearsals and Saturday afternoon performances, and he, and all concerned in the increased popularity of the recent seasons, are to be congratulated. I learn from the *Times* that only one-fourth of the applicants for choir membership get admitted. The men, many of whom come from church choirs, are better readers than the women. Copies of the music are provided freely, but not tonic sol-fa copies, although Sir Frederick says, "Tonic sol-fa is an excellent introduction to sight-singing." Under his conductorship about fifty new works have been introduced. As he pointed out, "to run such a choir is a very different problem from that of the choirs in the Northern towns, where people live in a comparatively small area and can go home after their day's work to turn out again for an evening rehearsal." In spite of the lamentations of certain critics on "the lost art of choral singing," the Royal Choral Society stands on a higher level in 1922 than it did in 1872. Sir Frederick Bridge, thank you. Sir ——, we welcome you!

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MUSIC AND METHODS.

A Rejoinder to Mr. Thomas Moult.

MR. THOMAS MOULT'S letter last week appeared in these pages in full instead of in our correspondence column, where it would have had to be curtailed. He is a gentle and courteous adversary. I will endeavour to reply in the same spirit, taking the points in order, in the same numbered paragraphs.

(1) I did not invite discussion or try to pick a quarrel. In that respect we are in agreement. The object of my short comment on his article was to show in which way he had mishandled the subject which he called "Reforming the Music Teaching in Elementary Schools."

(2) It was a good story, pard; but the suggestion that I am a "bitter partner" melts into thin air like the baseless fabric of his vision. In referring me back to an earlier statement in the original article Mr. Moult makes matters worse. He says: "Until recently the teaching of music has been considered by conventional educationists as Mid-Victorian folk regarded the reading of poetry and fiction, as little more than a frivolous wastage of time and effort." Who are the "conventional educationists"? Tonic Sol-fa was Mid-Victorian in its inception, even Early Victorian, but it was not conventional, though Mr. Moult regards it at least as "stereotyped," because he refers disparagingly to "the stereotyped Tonic Sol-fa exercises of fifty years ago." How utterly wrong are such suggestions of wastage through Tonic Sol-fa lessons may be instanced by the close of the next paragraph of Mr. Moult's article, where he says: "If the child's desire to learn music has by some miracle been able to survive his school experience, he will need to make an entirely fresh beginning." It is the general experience of conductors, choirmasters, and others that Tonic Sol-fa-ists are the best readers, and the allegation that they need "a fresh beginning" is a libel on such singers. Tonic Sol-fa is useful at every stage of musical study. As to the actual beginning, even of instrumental lessons, I may call attention to the first page of Mrs. Curwen's "Pianoforte Method," where she says: "The introduction to notation, or 'reading music,' should be made in the singing class, where the children, unhindered by the manipulation of an instrument, can give their whole attention to the symbols which stand for the facts with which they made practical acquaintance while singing by ear. Here the question arises: 'What symbols shall we use?' The easiest, surely; the letter-notation of the Tonic Sol-fa method. With its unmistakable names and signs—one, and one only, for each fact—and its true psychological method, Tonic Sol-fa is the best foundation for musical work in every direction—vocal, instrumental, or what we call 'theoretical.'"

(3) I have quoted Mrs. Curwen; it was no less an authority from whom I quoted in the passage which Mr. Moult holds up to ridicule, saying it is my own by parentage or adoption. He reduces it to absurdity by omitting the reference to the Montessori method. Without that essential point his later remarks are beside the mark. Let Mrs. Curwen speak for herself. This is from her lecture on psychology, reported by me in these pages for March 26th, 1921: "There was a misunderstanding about the meaning of 'teaching in the concrete.' The fact that children liked to see and handle things was responsible for the use of much apparatus. That was the case in the Montessori method, in which the musical material was designed by people who did not understand music. . . . You can only teach music *through* music." I am amused by Mr. Moult's dictum that "the language of music is, of course, staff notation, not Tonic Sol-fa." Let Mrs. Curwen again answer him from her latest book: "When people talk of teaching a little child music, they usually mean teaching him to decipher this very complex invention (musical notation), which, though it is an admirable means of registering musical thought, is no more music than our alphabet is poetry." According to Mr. Moult, this complex invention is "the language of music." When an opponent told John Curwen "*That* is music," the reformer put the music copy to his ear and said, "I cannot hear it." It is a mere truism to say it. Mr. Moult is too intelligent a writer to mean what he wrote incautiously, but he used a catchword which has been employed a good deal against the Tonic Sol-fa notation. Obviously, the language of music is sound; it reaches every human being, while Staff notation, Sol-fa, Braille, and other notations reach those persons who have made their acquaintance.

(4) Shorthand has not much to do with our subject, but Mr. Moult has used it as an illustration, and speaks of hopeless confusion arising in offices unless a general method is used. I have never found this to be the case, although I have written shorthand daily for fifty years in large businesses or journalistic work. The point as to the system adopted by individuals rarely creates difficulties. Shorthand writers when absent through illness cause no more confusion than other members of staffs absent from the same cause. Mr. Moult's remarks about "wickedness" and "false teaching" will be read with amazement by the numerous users of other shorthand systems than Pitman's. When my sons adopted different systems, "wickedness" never entered the heads of anybody concerned. The moral that should be pointed is that Pitman presents no case against Tonic Sol-fa. The history of Tonic Sol-fa is scarred by attacks made by people who have known little about the notation, or have been indifferent as to its educational value, but it survives, and it will endure in spite of Mr. Moult's sneer as to sacrosanctity. If a sure foundation of Tonic Sol-fa were laid in every school, we should become a nation of sight-singers, and that is the great musical need of the century. The tendency of the times is to seek for salvation in the "Daily Sing-Song" (Mr. Moult's article was so styled), but *the* educationists, responsible rather than "conventional," want to make readers as well as listeners. As a closing word, I may say that for most of his life Isaac Pitman had to fight his way; indeed, he and John Curwen were on common ground as reformers. The time has come when Mr. Moult regards the teaching of any other system than Pitman's as a wickedness. I will now leave wicked steno-

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graphers of all nations to deal with Mr. Moult—gently, and not as a "bitter partner." I am a Pitmanite, like Mr. Moult. He has only to become a good Tonic Sol-fa-ist to be free from wickedness, like the curate who told the bishop that "he had no vices." J. G.

GLASGOW ORPHEUS CHOIR.

THE Glasgow Orpheus have not worn out their welcome; they may "ca' awa'." Many people took the opportunity of hearing the Orpheus Choir twice. Queen's Hall was an improvement on last year's Albert Hall experiment. The contingent of about ninety voices were heard in a normal auditorium. The fine tone quality and its quantity were appreciated because the hearer was accustomed to the size of choir in relation to the size of hall. Two such large audiences probably almost repaid the expense of the visit; a remarkable result considering the journey and the number of singers. The Choir may also feel flattered because encores were demanded on every appearance. Some might have been avoided. Scottish audiences in London are amongst the worst encore fiends. This Choir is vastly better now than it was on its 1909 visit, but the old crowd had the same greedy demands. As it turned out, the afternoon audience heard many of the evening items as encores. Next time they may save shillings by attending the afternoon concert only.

Scottish enthusiasts had willing supporters in their clamours amongst English choralists, whose numbers have increased at these concerts. I found conductors near me; they were genuinely pleased as well as critical. Some of their remarks were these: "I have learnt a lot." "Too much sad music." "Listen to those sopranos flattening (the fork proved it), and they were not always in the centre of the note in other pieces." "The second altos are too hard-toned, and the tenors need freedom; the basses, except for rough attack, may pass." "The phrases are all worked up alike by every voice, and every line is varied." "Mr. Roberton has the choir at his fingers' ends (no baton), and the choir makes faces at us, imitating him." "I liked the English numbers better; they were better music than Scottish arrangements." "Scottish home-life must be unhappy, or is it that partners' quarrels prevail in the North?" "In the encores I cannot follow the words well" (hailing from the North I did not notice this). A sample line of Scottish vowel changes is "Eprul is in my mistruss' fehce."

Part-songs set for men's voices and women's voices were heard in turn. Members of the choir sang solos. Mr. William Smith is past his prime, but nursed his voice and got the tenderness requisite in his songs. Miss Boyd Steven is an artist of whom Scotland is proud; she is always true, clear, varied in characterisation. The smoothness and purity of Mr. Donald McIntyre's baritone voice was a pleasure to hear. Mr. George Muir's bright, fresh tenor voice was new to me, and he shows promise. The great feature of the Choir was the unaccompanied singing, and everything was sung from memory. One of the most impressive pieces was "Dead in the Sierras," Coleridge Taylor. Bantock's "Death Croon" is evidently the piece of the year; it was in the programme of both concerts, and, although complex in vocal scoring, it was built up mostly on an oft-recurring phrase. Gustav Holst was present, and for an encore "Swansea Town" was sung. This piece of his was also one of the most pleasing pieces set down in the evening programme. Extra numbers in the evening were also supplied by Morley, Stanford, Elgar, Holbrooke, and Bruch. It was noticeable that the evening programme opened with music in the simplest forms, and rose gradually to the complexity of Holbrooke's "Footsteps of Angels." On the whole it was lighter and brighter than the afternoon concert. The popular heartiness was sufficient welcome for further Scottish feasts of choralism in London. J. G.

COMPETITION WORLD.

Dundee's First.

"Enterprise not too ambitious for the first year": that is the characteristic foreword of the Dundee syllabus. "More comprehensive programmes" is the hope for each succeeding festival. The present scheme includes classes for school children, church, female, mixed voice, and industrial choirs, quartets, and vocal and instrumental soloists. Mr. D. A. Mortimer, 6, High Street, Dundee, is the hon. secretary. The festival will be held in the Caird Hall, May 12th and 13th. A gratifying number of entries has been received. Trophies, cups, and gold medals have been offered in large numbers.

The Petersfield Plan.

Competitions of choirs are held from 9.30 to 1 on four mornings at the Petersfield Festival, rehearsals in the afternoon for concerts in afternoon (first day) and evenings, when Dr. Adrian Boult conducts the combined choirs in cantatas. From 200 to 300 singers and the Petersfield String Orchestra take part each day.

LONDONDERRY Feis is remarkable for the enthusiasm engendered by competitors and audiences. Children's day was specially attractive. The adjudicators were Dr. Terry and Mr. T. F. Dunhill.

PETERBOROUGH was visited on April 8th by juniors of the Midland Co-operative Choral Association. Entries were numerous for the competitions, which Mr. Walter J. Bunney, of Leicester, adjudicated. Long Eaton Choir (Mr. William Woolley) won the challenge shield.

LONDON Adult School Union announce contests for their choirs, quartets, and vocal soloists, as well as reciters, to be held at Roscoe Street, E.C., on May 20th. Dr. R. Walker Robson will adjudicate.

MIDLAND Adult School Union had numerous entries and great success in their festival at Birmingham. The adjudicators were Mr. R. Wassall, Mr. J. Luther Robinson, and Mme. Marguerite Gell. The competitions reach a special class of people with remarkable educational effect.

J. G.

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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address.

Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

FIRST IN THE FIELD.

Will you favour me with the composer's name for a song called "First in the Field"; also publisher's?—GLASGOW READER.

The most likely song, though not the exact title, is "First in the Fray," by F. A. J. L. Vasseur ("Les preux de la chevalerie"), which occurs in an opera comique entitled "Le Billet de Logement." The song is published by Jos. Williams, Ltd., as a martial ballad. Other songs of similar title are "First in the Trenches" (A. T. MacEvoy), "First in the Fray" (L. Kane), and "First in the Fight" (F. Bevan).

THE IDEA.

Will you tell me what idea John Ireland's "Soho Forenoons" (London Pieces, No. 3) is meant to represent?—MODERN.

We imagine that the music is not, strictly speaking, of the "programme" order, but that the composer has obtained his inspiration from certain conditions characteristic of the district. You have at least one help in the phrase "quasi Tambourine." The music is of delightful colour, and you will get most out of it by thinking of it as a piece of abstract thought. After all, it is not a healthy habit of mind to seek after concrete realities in music which offers you something infinitely better whether you have been born in Soho or Samoa!

TIMING THE "FIRST STEPS."

Will you give metronome rates for the Trinity College Examination "First Steps" music, of which I send a copy?—D. L.

First Book, Studies.—Group I.: No. 1, crotchet =about 108. No. 2, crotchet about 112. Group II.: No. 1, crotchet about 108. No. 2, crotchet about 104. Group III.: No. 1, crotchet about 112. No. 2, crotchet about 92. Pieces.—Group I.: No. 1, crotchet about 96. No. 2, dotted crotchet 66. Group II.: No. 1, dotted crotchet 60. No. 2, crotchet 100. Group III.: No. 1, crotchet 112. No. 2, crotchet 108. Second Book.—Study 3, crotchet 96. Study 4, crotchet 108. Pieces.—Group II.: No. 1, crotchet 76. No. 2, crotchet 104.

DVORAK AND RAFF.

Will you give me the metronome rate for Dvorák's "Humoreske" in G flat, also "Romanza" Suite, E minor, by Raff, and any remarks concerning interpretation for piano?—M. I. Q.

Dvorák, "Humoresque" in G flat: About 52, roughly, to the half bar. Raff, "Romanza," Op. 163, No. 3: About 88 to the crotchet. Obviously the *tempo* must take into account the gradual increase in the use of shorter notes as the movement proceeds. If you will ask definite questions with respect to points of interpretation, we will endeavour to answer them.

TIMING KUHLAU AND GURLITT.

Will you kindly suggest a suitable metronome speed for each of the pieces in Group I., Junior T.C.L., of which I enclose a copy: Kuhlau's Sonatina, Op. 88, No. 3 (last movement) and Gurlitt's Musical Sketches (No. 4), Op. 182?—VIOLET.

Kuhlau: About 112 to the half bar, or even faster. Gurlitt: About 116 to the half bar.

FLUTE TUTOR AND STUDIES.

Kindly recommend any up-to-date handbooks on the Flute Boehm System, also Advanced Studies, after style of the Strad Library, and where they are to be had.—FLAUTO.

By handbook we presume you mean Tutor, which you can obtain from any music publishers. Write to Messrs. Rudall, Carte and Co., Berners Street, London, W., or Messrs. Hawkes and Son, Denman Street, Piccadilly, London, explaining your want, and they will supply it. For advanced studies you would do well to get those by Joachim Andersen, Op. 15, published by Messrs. Rudall, Carte, who are flute manufacturers of reputation, as well as publishers of all kinds of studies and solos for the flute.

VIOLIN METHOD.

Will you kindly recommend a violin method for a beginner?—P. G.

Sevcik, "School for Beginners," Op. 6 (Bosworth). Use also "Violin Playing," by Rowsby Woof (Edward Arnold).

ANSWERS IN BRIEF.

NIPOHC.—(1) See our issue of April 8th for music-type representing the ornaments in the Scarlatti piece in the Associated Board Intermediate List B. (2) Your version will do for bar 7 of the Couperin piece, Higher Division, List A.

INQUIRER.—Unfortunately, we cannot identify the short melody which you have written out.

S. G. C.—It is not easy to trace the publishers of galops and polkas. What were they: military band pieces or pianoforte solos? You should say who played them.

A. D.—You have had expert advice about your daughter's singing by a critic who heard her performance. Your questions about registers and nasal resonance had better be addressed to the critic concerned, as you put them in general terms which might not apply to her case. Some practical hints may be found in Granville Humphrey's pamphlet "Nasal Resonance" (Curwen, 9d.).

Musical News and Herald

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A Notation of the Future.

By THE EDITOR.

TO pick up a forty-page pamphlet bearing the title "The De-Assification of Music" is a little startling, but the initial surprise dwindles when one discovers that it hails from America and is intended as propaganda for a new player-piano and a new type of perforated roll. Yet the document that is being circulated under this title by Mr. Carroll Brent Chilton contains more than mere advertising matter. To mention only one feature, its author and compiler is so widely read that his selection of quotations provides quite an interesting little anthology. But although his vision may be concerned with his own invention, it is a long-sighted one and deserves consideration. For that reason those who may be tempted to throw away his pamphlet unread, because of a certain superficial element of bathos, will be the losers. Some of its eloquence may tempt one to laugh and dismiss the rest as a commercial puff disguised as an "uplift," and perhaps, to that extent, Mr. Chilton is not free from guile. But underlying his special pleading there is an idea that deserves discussion. It is not new. Five years ago I discussed it myself, and it was not new then. But Mr. Chilton has not been content to discuss it. His pamphlet shows that he is giving it practical application.

Briefly stated, the idea is that the perforated roll used with the player-piano, being the most accurate musical notation in existence, has a future not merely in its present employment, but as an alternative to, and perhaps a substitute for, the present cumbersome system of notation. In a corner of Mr. Chilton's pamphlet there occurs the following: "Just as it has already become absurd to buy a piano that will play one way only, when for the same money only you may buy one that will play two, viz., either by hand or by perforated roll, so the time is rapidly approaching when it will be equally absurd to pay a dollar for a music sheet which must be played by hand, when for the same money you may buy a score that can be played either by hand or by the action of pneumatic fingers!" This is a point to which the commercial exploiters of the player-piano and its rolls have hitherto given scant attention. Not only has the roll itself remained unadapted for reading or for playing by hand, but the manner in which it passes before the eye makes reading practically impossible, chiefly because the notes no sooner become visible than they are actually played, whereas every pianist reads ahead of what he is playing. To attempt to read musically from the roll, as one plays it, would be like reading aloud a page of English without being able to see two words ahead of the word spoken.

In this new player-piano the rolls occupy the position of a piece of music on the piano-desk, passing from right to left so that the eye reads naturally from left to right, and can travel comfortably ahead of the actual sound.

The roll, for which Mr. Chilton has coined the word "audiscript," bears horizontal lines replacing the stave, so that with a

INDEPENDENT MUSICAL SOCIETY IN PARIS.
By Roland-Manuel *See page 535*
LETTER FROM MILAN.
By Ethel Rayson *See page 534*
IN LONDON.
By Edwin Evans *See page 532*
BOURNEMOUTH MUSIC FESTIVAL. *See page 534*

little practice the pitch of the notes can be read as accurately as in the present notation. It gives the bar-lines, so that rhythm and accent are easily perceived in advance of their occurrence, and it bears all the composer's authoritative indications for the interpretation of the music. As a notation its one defect is, of course, the confusion of enharmonics, as on the piano keyboard, but where necessary this could be obviated by special indications. In the chromatic scale and in music based upon it, the absence of enharmonic homonyms would even be an advantage, but, of course, few musicians would reconcile themselves to a false notation of music based upon the diatonic scales. In other respects, however, the roll, considered as notation, is admirable, for it not only indicates accurately the position and duration of the notes, but its pattern offers the eye a closer visualisation of music than is possible with the present system. To the eye, for instance, the same chord will always offer the same pattern or shape, whereas in the existing notation, the accidents of key may give the same chord a different shape to the eye according to its position.

But, musicians will ask, what is the purpose of all this? This is where Mr. Chilton becomes eloquent. We will excuse ourselves from his excursions into idealistic sociology and remind ourselves only that the vast world of people who love music is not limited to those who have had the leisure to learn, either how to read it or how to perform it. Of the thousands who are receptive to music, probably only a minute percentage can perform it for their own pleasure, and, again, of the thousands who have acquired a smattering of executive technique, the percentage of those who can comfortably read music is not so great as our musical educationists would like it to be. The fact of the matter is that, with the increasing difficulty of music as written, the printed page in the old notation conveys its message to a relatively small, and perhaps a diminishing, section of the great community to which the composer is addressing himself, and this section is almost entirely confined within the ranks of those to whom music is a profession. All the rest were, until recently, restricted to the *rôle* of passive listeners, mostly in public places, and this disability has tended to destroy the intimacy of music, making it, instead of a communal interest, the prerogative of a kind of priestly caste, admission to which demanded an initiation for which modern conditions leave the average man no leisure.

The invention of mechanical instruments resulted in a first step towards the removal of this disability. The average man could not, of course, interpret a composition upon the player-piano without acquiring a technical command of that instrument, but to do so demanded less leisure, and was also far more agreeable, than the practising of five-finger exercises and scales. But the makers of these instruments appear at first to have thought only of his fingers, and not of his brains. Even to-day, with all the facilities that have been put in his way for securing a good interpretation, it is not until he has practically memorised the thread of the composition that he can render it satisfactorily, for he is not in direct contact with the music itself, but only with a system of approximate indications. His eye may follow the "themodist" line, but it is not taking in the music. A roll of the "audiscript" type would offer him at the same time a direct visualisation of the music, which would be a short cut through the mental difficulties of reading, analogous to the short cut which the mechanism itself offers through the digital difficulties of piano playing. In the end he might even learn to read the roll away from the instrument, whereas the average man, without such inducements, seldom learns to read the printed page in the present notation. In any case, he would acquire more comprehension of the music before him than is at present possible.

Mr. Chilton dreams of a world in which all music would be published in this form, including the buried masterpieces of remote periods, which, as he says, could be played at will, either by hand or by the pneumatic player. He also contemplates a form of player, or rather reading instrument, weighing under 50 lb., costing a mere trifle, and inaudible next door, which would make this immense "Alexandrian" library universally accessible. He dreams of musical histories, of text-books, of musical criticism published in this form with illustrations, so that all this information could be acquired aurally as well as on paper. He is an inventor, and, therefore, a dreamer, but there is that about his dream which lures one to overlook the fact that his pamphlet originates as a business proposition.

COMMENTS OF THE WEEK.

The Operatic Arena.

Although the British National Opera Company was ready with a plausible defence, it is a good sign that people like Miss Gertrude Kingston and Mr. Edmund Dulac should have felt moved to write to the *Times* in protest against the exclusion of English music from our first grand season of national opera. National opera without the native composer is a little like "Hamlet" without the Prince of Denmark. That we have always felt. The new factor is that opera-lovers, not being themselves musicians, and having no axes of their own to grind, should come forward and propound the same view. It looks as if presently the

remark of Mr. Saerchinger, which we quote elsewhere, will apply as much to opera as to the concert world. But we are paying the penalty of former neglect. The vast spaces of Covent Garden have never offered an effusive welcome to English music. Consequently, the few of our composers who have ventured in opera have generally avoided the grand manner in favour of more intimate forms, suitable to smaller theatres. The most successful of them would be handicapped in this arena. Moreover, those English operas which lend themselves to staging on the larger scale have, whatever their merits, hitherto proved somewhat speculative, and at this early stage of its existence the British National Opera cannot afford to speculate. It has been proved that every available seat can be sold for the Wagner cycle. Can one blame a prudent manager for making sure of this source of revenue before committing himself to a policy offering no corresponding certainty? The company must be permitted to establish itself. When it is in a strong enough position to take broader views, and still fails to do so, will be the time for cudgels and brickbats; but we are inclined to believe that the company will by then have forestalled reproach in this respect.

The Twelve Best Tunes.

We are not surprised to learn that Mr. Kalisch has received some protests on the publication of his list, which we reprint elsewhere, of what he considers to be the twelve best tunes in existence. It was inevitable. Nobody could compile such a list in a manner to please all. Even the definition of what is a good tune would not find universal acceptance. But the nature of Mr. Kalisch's selection was such as to offer special provocation, for, except Purcell's "When in Death," all his good tunes come from Germany. With all due respect to the great German classics, we are reluctant to believe that Italy, to mention only one other country, has never produced a tune worthy to rank among the twelve best. Nor can we readily believe that France is equally barren. "L'Amour de Moi," for instance, is not lacking in beauty. Then we have the temerity to prefer the "March of the Men of Harlech" to the "Emperor's Hymn," which is included in Mr. Kalisch's list. Taking these tunes individually, the selection of each one is, of course, a matter of taste, but when we find eleven of one country to one of another, and none of the rest of the world, we begin to wonder whether the taste which is responsible for the selection is an unfettered one. He might at least have included Germany's new ally, some of whose tunes are considered to possess merit.

Another American Friend.

Since we have given prominence to those Americans who think it funny that we should look upon London as an important centre of musical activities, although, according to them, it has no opera, we feel it also incumbent upon us to place upon record our appreciation of an article contributed to the New York *Musical Courier* by Mr. César Saerchinger. So far as we are aware, he is the first of our American critics to read the signs correctly. He draws the right distinction between the international musical life fed by the Cosmopolitan Virtuoso Supply distributed by the Compagnie Générale des Wagons-Lits, and an essentially English musical life in which he tells his readers that they would find many surprising things. He has seen a hall half empty for an international virtuoso, and crowded to overflowing for the Oriana Madrigal Society, and he does not argue that, because we do not send the former home with pockets full of dollars, musical life among us is at a standstill. His article concludes: "Let those who would cater to British audiences have regard to the existence of British music, or the time will come when the British public will get on without them. That it can get on without them even now, of that I am thoroughly convinced." There are some of Mr. Saerchinger's compatriots who would do well to note this.

Our Musicians Abroad.

Mr. Francis Toye is the latest to cry "halt" in *The Sphere* to the encouragement of our musical pilgrims who have recently been visiting Central Europe, and others who may be tempted to follow their example. Apart from certain exceptions, he casts doubt upon the genuineness of the reported successes. This is understandable, for there is nothing to stop anybody who can afford the modest outlay from giving concerts in those countries where the exchange is considerably in our favour. It may be that not every pilgrim has been acclaimed, and it may also be that not everyone takes the right musical wares to the right market. But in a long and ever-growing list Mr. Toye finds that only three successes were genuine, those of the English Singers, Mr. Adrian Boult, and a singer whom he does not name, but whom, from the context, we assume to be Miss Eleanor Toye. To those in touch with the present-day "politics" of English music this exclusiveness is not without significance, and one does not need to visit Central Europe to read the lesson. To sing, play the piano, compose, conduct a choir or an orchestra, interpret the works of Bach, resuscitate Tudor and other old music, or even write about it, one must nowadays have the password to the favour of an oligarchy. Not so long ago the password used to be "When I was a student in Leipzig." To-day it has a homelier, but not a less snobbish, ring.

THE BANE OF THE BALLAD.

By D. C. PARKER.

FOR the intelligent the tragedy of life lies in its brevity. At the end Newton felt like a little child playing upon the sands with the whole ocean of truth before him, Beethoven as though he had written only a few notes. And did not Ruskin long for nine hundred years in which to write all the books that were simmering in his brain? The things of beauty and value are innumerable. How can man during his short sojourn here come to know them all?

The wise will always say that the best method is to concentrate as long and as lovingly on the finest expression of men's thoughts as is possible. This can be accomplished only by eliminating the trivial and the vulgar, which with their high, shrill voices endeavour to draw attention to themselves at all hours. In the case of music we have to be on our guard. Preoccupation with what is inferior not only robs us of time that might more profitably be employed; it tends to lower our taste and to blunt our consciousness of the superior.

All of which brings us to a consideration of a type of song that is almost, if not quite, ubiquitous. Every serious musician knows it, and, scenting the boredom, tries to avoid it. It is highly sentimental, it moves within a limited scope, emotionally and technically; it deals with a few well-worn subjects which are clothed in *clichés* so aged that they must have whiskers. Gardens, spring, sunshine, flowers—these are favourite themes. More than occasionally we encounter the expression of a sloppy kind of fervour. If only, the singer tells us, he could have a cottage on the hillside, with honeysuckle round the door (this appears to be of great importance), heaven would indeed be there. All the time we know he is simply longing for something much more ambitious—a villa, with hot and cold water and a billiard-room, not to speak of a limousine.

The songs in question are evidently turned out by the ton—at least, we hear so many of them we come to believe it must be so. Publishers are but human, and the very fact that such effusions ever see the light provides food for reflection. Presumably they are set upon paper because an active demand for them exists. Of course, it will be held, by way of condonation, that there is nothing wrong in them, that they give a large number of people, who have neither the time nor the means to obtain a thorough musical education, immense pleasure. Even if we admitted there were nothing wrong in them, we are bound to allow that if we smile on a thing because there is nothing wrong in it, our test cannot be described as other than very feeble and ineffective; for we must demand the presence of virtues. But it would be easy to show that there *is* a great deal wrong in the fast-multiplying ballad—its inane repetition of a few formulæ, its flabbiness, its tepidity, its tragic lack of distinction, its restricted power, its spiritual emptiness. And again, the very truth that, with all these defects, such music reaches the hearts of the multitude might well provide Sir Hugh Allen with a text for his next discourse.

There are songs that deserve to be heard, songs that would lend an interest to any programme. Some of them are rarely sung in public. This is not quite as it should be. Our quarrel with the loosely constructed article is not merely that it has an influence out of all proportion to its worth, but that it occupies time and attention which ought to be devoted to songs of high value and artistic significance. I cannot find words adequately to express my sense of indebtedness to the singer who sings only what deserves the singing, and gives the public a hint that songs which do not kindle the anger of the thoughtful and cultured auditor can be found. Singers, it may be claimed, not being philanthropists, give the public what it wants. To which only two things need be said. First, that the singer who, like the late Mr. Gervase Elwes, exhibits a sure taste in this respect, does not appear to be placed at an enormous and permanent disadvantage. Second, that a strong and well-directed effort on the part of our educationists might rouse the public from its easy-going ways. I should be sorry to have to admit that the good singer must deal in second-rate songs if he is not to starve.

JOHN COATES.

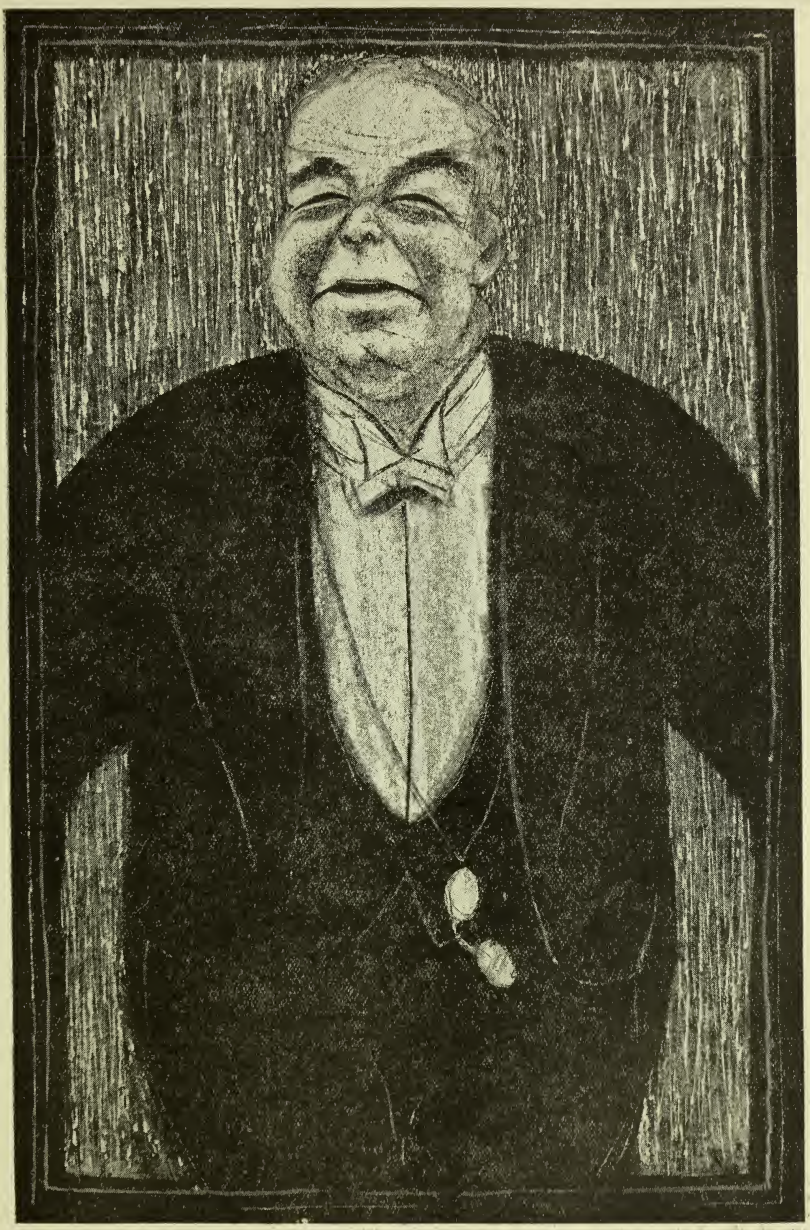
The Unenvied Tenor.

ONE of the finest European tenors, a professional rival of John Coates, has said that without the singing of the *doyen* of English tenors still before the public, music in this country would be negligible. This is putting matters more strongly than observation of the general conditions justifies, for we have other capable and even fine artists in our midst. John Coates, however, stands alone for his natural gifts, his fine artistry, and still more for his great personality, which makes him as great a leader as he is a singer. Without him we should certainly lack not only himself but a large number who have learnt from him what the art of singing is. His rare reappearances—one must not forget that the concert platform is a second love—in opera have been marked for a wonderful and unexpected improvement in the work of every member of the company in which he has appeared, and also better team work. His interpretation of songs is never more than a viewpoint of a great artist, except when, on rare occasions, he has, in his immense benevolence, included in his programmes songs by composers whose circumstances have made them dependent on such goodness. Then the individuality of the singer has arisen superior to that of the composer, and for the moment made the otherwise worthless music worth while. And yet perhaps the greatest tribute is that of a famous accompanist, who, asked which of all artists before the public to-day he preferred to accompany, replied without hesitation, "John Coates." And no one is jealous of his success! H. A.

IMPROMPTUS AND ETUDES.

By EDMUND X. KAPP.

The subject next week will be Lord Howard de Walden.



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In London.

Genuine Light Opera.

ALTHOUGH it would be going too far to describe "Love's Awakening" (Empire Theatre) as a work of genius, even in its own *genre,* Eduard Künneke's music is good enough to justify importation. The attitude of this journal has been consistently to oppose the dumping on our shores of second-hand Continental rubbish, on the ground that every country can, and should, supply its own wants in this direction. We do not protest against the introduction of good light music, even when, as in this case, we believe that there are English composers who could do as well, for that form of competition is healthy, and the other is not. This music is not very original, but originality is not in great demand in productions of its kind. On the other hand, it is written with more skill than one expects to meet with in the circumstances, and almost enough to rescue it from banality. It is tuneful throughout, and there are many numbers the deftness of which gives pleasure to a musical ear. Quite early in the opera there occurs a quartet to the words, "The Padre, the Donkey, the Robber, and All," which recalls in most amusing fashion the manner of Rossini. If the rest were as sprightly as this, one might speak much more warmly of the whole, but elsewhere the triteness is at times somewhat wearying. Another point deserving notice is that the *Sehnsucht,* the yearning that is characteristic of the German Parnassus, has percolated into comic opera, not altogether to the latter's advantage.

But the main point is that "Love's Awakening" is genuine light opera, and not a variety show masquerading as musical comedy. That is a great deal to be thankful for. And, on the whole, it is sung as light opera should be sung: by people who can sing. Miss Juliette Autran and Mr. Harry Brindle are recruits from grand opera; Miss Marjorie Gordon and Miss Betty Chester have had good musical training, though the latter is inclined to permit an exuberant sense of humour to impair the quality of her voice.

Not Turkish Delight.

The much-heralded Ottoman tenor, Eduard Lestan, has a robust natural voice which he misuses to "bring the house down" with an occasional outburst, showing at other times that he has very little sense of style. If he is really Turkish he is no delight, but the defects of his singing seemed to indicate an origin not so remote from that of the opera itself, which comes from Berlin. He combines the vices of musical comedy vocalism with those of the German Heldentenor, and the mixture is distressing to a sensitive ear.

There has arisen over this light opera the customary argument whether it was in the province of the dramatic or the musical critics, but one of the former gave his case away by describing it as "a genuine comic opera, with the accent on the opera," and then proceeding to pass it in review. Most of the dramatic critics, being innocent of music, "fell for" Lestan's top notes, whilst those musical critics who were deputed to attend delivered a verdict not unlike the above. The point is of some importance, as we all wish to see the standard of light opera raised. In this production Miss Autran succeeded in raising it until the entrance of the tenor, who proceeded to pull it down again, and our lay brethren gave him their support.

"Decameron Nights."

If Oscar Asche is a true prophet, "Decameron Nights" should bring us a little nearer Olympus, but that is a very big "if." It is significant that the programme circulated at the *répétition générale* gave the names of the scene-painters and costumiers, but not those of the authors or the composer. The management presumably indicated by this the point of view from which they wish the production to be judged. It is lavishly staged in the conventional spectacular manner, without artistic unity, and dazzles rather than pleases the eye, but in the end the succession of spectacles making little appeal to the intelligence becomes rather monotonous. So far as the play is concerned, there is a marked difference of quality between the construction, which, although somewhat in the technique of the cinema, shows genuine theatrical skill, and the dialogue, which would furnish a fruitful pretext for a modern Sheridan to write a new version of "The Critic." It transpired afterwards that the former is the work of Mr. Robert McLoughlin, and the latter of Mr. Boyle Lawrence. As for the music, Herman Finck is not only a good craftsman, but a shrewd man of the world. It was not because he could not do better that he gave Gladys Ancrum a couple of cheap ballads to sing, with conventional pauses on the penultimate high notes. It was because he had rightly gauged the status of the production, and knew that this was the only thing to do. Some of his pageantry music was better than these, but it was chiefly in the *entr'actes,* when he knew that the audience would be too busy to pay particular attention to what he was doing, that he ventured to assert his self-respect, trusting that the management also would be otherwise occupied at such moments. Then, neighbours permitting, one could hear some deft touches of scoring that made one think better of the whole. How right he was in his judgment is proved by the fact that the prologue, in which he had found an opportunity for some quite effective vocal writing, was cut before the first public performance. If he had developed similar ambitions for other scenes, they too would have gone. I had occasion to defend him from the onslaught of one of my colleagues, who was considering the music apart from its environment. Herman Finck is musical director at Drury Lane, not Ajax defying the lightning. And, in spite of everybody, he managed to insert some very good choral writing in the Monastery scene. I fancy that the song he has written for Wilette Kershaw had to fulfil certain specified requirements, and that with a free

hand he would have treated it differently. This is the lady who was first discovered *en cheveux*—and apparently no more. Throughout this production a great reliance is placed upon the attractiveness of the human form revealed. I am afraid that I am past being squeamish in such matters, and I leave others to moralise about them. But from a strictly theatrical point of view the present vogue is ineffective. When recently in Paris I saw it carried to greater lengths—if brevity of costume can be so described—than would be permitted in any London theatre, and I remember being struck at the time with its absolute lack of theatrical effect. The prevailing rivalry among producers as to who shall remove the most clothing is, apart from all questions of taste, sheer wasted effort. Diaghileff discovered that much long ago. "Cleopatra" and "Scheherazade" belong to his earliest productions, and they are retained in the répertoire in deference to their established following. His mature reflection, as shown in all his subsequent ballets, is that, so far as theatrical effect is concerned, it is not worth while to incur the risk of a cold in the chorus.

Ballet at Covent Garden.

The new *divertissement* at Covent Garden bears the intriguing title of "The Cockatoo's Holiday," but consists, like its predecessors, of a series of disconnected dances, to which only the stage-setting and the fact that the dancers retain their costumes for the *finale*, give the character of a continuous ballet. Among the best numbers are Mme. Sokolova's Siamese dance, a coquettish gavotte danced by Ninette de Valois and Errol Addison, and a *pas de deux* entitled "Arabella" by Mme. Lopokova and M. Massine. The latter also gave the "Farruca" from "The Three-Cornered Hat," but my impression was that he does not dance it as well as when he appeared in the ballet. The dancing of Mme. Vera Savina, formerly Miss Vera Clark, and now in private life Mme. Massine, has greatly improved, as was evident in her "Papillons." The programme also included the Russian dance from "The Sleeping Princess," but in an unfamiliar orchestration. As usual, Eugene Goossens had selected some very good music for the film, "Love," which preceded the ballet. I recognised bits from Arensky's "Silhouettes," some Glazounoff, and many other more or less familiar compositions, but I cannot say that they were always appropriate to the scene with which they were associated. However, there is this excuse for him, that it would be difficult to find any music that corresponded to this display of sham morality and false sentiment, and yet was fit for Goossens to conduct. E. E.

Interesting features of Godfrey Ludlow's violin recital at the Æolian Hall next Monday evening will be the performance of the Vivaldi Concerto in D minor with organ accompaniment, in addition to Mozart's Concerto in D major with piano accompaniment. In the former, Mr. Ludlow will be associated with Mr. G. D. Cunningham, organist of the Alexandra Palace, while Mr. Ivor Newton will be at the piano.

LONDON CONCERTS.

AN UNFAIR COMPARISON.

Marie Hall best in Modern Music.

Miss Marie Hall was not quite fair to living composers in the programme of old and modern violin music for her recital, for whereas the former included sonatas by Bach and Veracini, the latter was only represented by trifling pieces by Elgar, Goossens, Holst, Bredt, and Morris. It must be admitted, however, that she was heard to greatest advantage in these and some small compositions by Durante, Couperin, and Henry Purcell, which were rendered with neatness and well-marked rhythm. The sonata in E minor by Francesco Maria Veracini was played with a pianoforte accompaniment arranged by Mr. Frank Merrick from the figured bass. It was interesting to hear a work by the famous musician who visited England in 1714 and in 1735, and in the latter year produced at the King's Theatre his opera "Adriano" with extraordinary success.

WIGMORE HALL, *April 22nd.* F. G. W.

HANDLEY-DAVIES ORCHESTRA.

Useful Experience for Young Instrumentalists.

In the practice of the young instrumentalist nothing fills the place of orchestral playing, and for this reason, as well as more directly æsthetic ones, the multiplication of large and small orchestras is to be welcomed. This, in fact, is the chief justification for many of them, including that formed and directed by Mr. Handley-Davies. In this case, however, it was not the only one, for a classical programme gave scope for some varied playing, the expression generally being good and the phrasing, vigorous and well considered. In Liszt's E flat Pianoforte Concerto the tone was sometimes rough and noisy, and the soloist, Miss Elsie Johnson, fell into the same fault, but a fair degree of delicacy and neatness was attained in five short pieces of Handel. Mr. Handley-Davies was himself the soloist in Max Bruch's Violin Concerto, his master, Mr. Hans Wessely, conducting.

WIGMORE HALL, *April 24th.* H. A.

A DISINTERESTED DRAW.

Moiseiwitsch in Schumann and Chopin.

A Saturday afternoon audience which completely filled the Queen's Hall (including the orchestra) testified to the very warm regard Londoners have for Moiseiwitsch, the Polish pianist.

And yet M. Moiseiwitsch appears very uninterested in the wealth of applause which he evokes, and the aloofness of his demeanour is intensified in his playing. That it is crystal clear goes without saying, and his playing of pure technicalities such as Medtner's "Scherzo Infernal" was delightful in its rhythmic delicacy and joyous abandon.

But his Schumann and Chopin were superficial; perhaps one day M. Moiseiwitsch will touch rock-bottom and show us depths in his playing which at present we can only surmise.

QUEEN'S HALL, *April 25th.* G. C.

BOURNEMOUTH EASTER FESTIVAL.

The Second Week.

DURING the second week of the "Festival by British Artists" the audiences have exceeded all expectations, and although the strain upon the orchestra has been great, with constant rehearsal and performance of unfamiliar and exacting works, the standard has been wonderfully maintained. With this object in view the concerts on Easter Sunday, Monday, and Tuesday were of a lighter character, though many British works of much interest were included.

On Sunday evening that very promising young conductor, Mr. Julian H. Clifford, directed the performance of his late father's tone-poem "Lights Out," which was written in memory of Ernest Farrar, the latter's suite, "English Pastoral Impressions," being also in the programme.

Roger Quilter's ingenious "Children's Overture" was warmly received on Monday afternoon, when we also heard Josef Holbrooke's "Reels and Strathspeys," an amusing "stunt" which does not quite "come off," and William Wallace's "Villon," an interesting work with many charming melodies, which deserves more attention than it has received of late.

On Sunday and Monday Miss Dorothy Silk made her first appearance in Bournemouth. The artistic refinement and delicacy of her singing scored an instantaneous success.

The climax of enthusiasm was reached on Wednesday afternoon when the three conductors of the occasion, Dame Ethel Smyth, D.B.E., Sir Henry Wood, and Mr. Dan Godfrey received great ovations. Dame Ethel's beautiful Prelude to the second act of "The Wreckers"—"On the Cliffs of Cornwall"—is perhaps her finest achievement. The overture from the same opera is familiar here, though it is some years since the composer conducted it herself, and the orchestra were at their best in both these works.

Sir Henry Wood's "Pathétique" is quite his own, and his reading of the tragic finale must be one of the most moving things of which music is capable. With his usual generosity he passed on all the enthusiasm to the orchestra, especially complimenting our fine leader, Mr. Bertram Lewis.

Stravinsky's "L'Oiseau de Feu," with which Mr. Dan Godfrey concluded the programme, is an established favourite here, but it has never been played to greater effect, and our conductor's final return to the platform with Sir Henry was the signal for an outburst of cheers such as the Winter Gardens seldom hears.

Mr. Edward German directed an entire programme of his compositions in the evening, and another large audience greeted him cordially. Mr. Gilbert Bailey, a clever young baritone, gave some well-selected British songs at this and other evening concerts.

Next day the "Symphony" programme was on more matter-of-fact lines. The inclusion of Brahms' "Académic Festival" overture was criticised in some quarters, and certainly a British work would have been more suitable. Sir Alexander Mackenzie's "Scottish" Pianoforte Concerto was very finely played by Miss Winifred Christie, but the composer's own tempi were on the slow side. Sir Edward Elgar's now famous arrangement of the Bach C minor Fugue received the inevitable encore. As a *pièce de résistance* it is unrivalled, and its brevity probably commends it to the public, which does not usually welcome a fugue with such glee. Whatever the Bach purists may say, John Sebastian himself, being possessed of a sense of humour, must enjoy it immensely. Sir Edward conducted this and also his A flat Symphony, which is on the long side, in spite of many superb moments in the adagio and the glorious final coda.

Mr. Gustav Holst appeared in the *rôle* of conductor for the first time here on Saturday afternoon. The three Planets, "Mars," "Saturn," and "Jupiter," had been played before during the winter season, but the intense power and originality of the music cannot be appreciated at one hearing. "Mars" is the most terrifying thing ever written, and, as somebody said, should make pacifists of everyone.

Miss Carrie Tubb, in splendid voice, sang "Senta's Ballad" very dramatically, and amused us immensely with four of Herbert Hughes' "Parodies" to nursery rhyme words.

The Festival continues for another week with performances by the English Ballet and various concerts, concluding next Saturday (April 29th) with an entire programme conducted by Albert Coates.

G. B.

Letter from Milan.

Catalani's "La Wally."

AN event of particular interest to English music-lovers in Italy was the recent appearance of Margaret Sheridan at the Scala in the title-*rôle* of Catalani's "La Wally." The revival of this opera, originally produced thirty years ago, caused an unusual stir, and the first night recalled the memories of the *premières* of former days. "La Wally," which I believe has never been performed in England, is one of the best examples of Catalani's work. The composer had a style all his own. He wrote in a transition period and represents a link in the operatic chain between the *fioritura* style of the earlier part of the last century and the influence of Wagner. His melodies are pleasing, but there is nothing sickly about his lyrical passages, and on occasion, in spite of the defects of the libretto, he proved himself capable of being impressively dramatic.

The plot of "La Wally" is laid in the Tyrol, and offered Catalani scope for introducing local colouring of which he was quick to avail himself. The Wally is a kind of personification of human passion in the mountains, and the demands on the histrionic and vocal powers of the protagonist are by no means insignificant. Margaret Sheridan came to Milan with excellent recommendations from Rome and Naples, where she has deservedly met with great success, and she certainly added to her laurels by her performance at the Scala before one of the most difficult audiences in Italy. Apart from certain reproaches as to lack of fire and temperament, which appear to be an inevitable

tradition in Italy where English artists are concerned, the critics were exceedingly favourably impressed by the purity and freshness of her voice.

Success of Albert Coates.

It is also pleasing to be able to record the success of Albert Coates, of London Symphony Orchestra fame, at the Rome Augusteo. At his last concert of the season he introduced a new symphonic poem by Vincenzo Tommasini entitled "Beato Regno," a musical interpretation of the pictures of angels and saints by Angelico. The composer has made skilful use of Gregorian chants, and it is to be hoped that Mr. Coates may think it worth while to give English audiences an opportunity of hearing this distinctly interesting work at an early date.

Puccini and the Press.

Puccini, like many Italians, is a keen sportsman, and devotes much of his spare time to shooting. He is also able on occasion to administer a snub to his countrymen who are "on the make" with a subtlety and ease greatly to be envied by a mere foreigner! An amusing incident occurred the other day in the vicinity of Lucca, where Puccini has a wonderful villa on the Lake of Massaciuccoli at Torre del Lago. The secretary of the Lucca Press Syndicate, when organising the annual dinner of the association, had a "brain-wave," and instead of ordering game, which is very scarce, and for which extortionate sums are asked in this country of exorbitant prices, he applied to Puccini for permission to send a party headed by a Pressman, who is also a good shot—not to interview the *maestro,* but to bag his game!

The permit arrived in due course, and the members of the expedition set forth on their motor-cycles, confident of returning in triumph with the sidecars filled to overflowing with succulent delicacies for the banquet. Their hopes, however, were frustrated, for after rising at 3 a.m. and standing in the water on a cold winter day for several hours their total bag amounted to some fifteen birds, the composer and his friends having presumably thoroughly shot over the estates a few days previously. In future the "Sindicato" authorities will doubtless remember that Puccini, like the generality of hosts, musical or otherwise, prefers to select his visitors rather than to have self-invited guests thrust upon him who come with an eye to business!

ETHEL RAYSON.

A unique concert was given at Wormwood Scrubbs Prison on Saturday afternoon, when blind musicians connected with St. Dunstan's gave a concert in the Prison Chapel.

Very great appreciation of music and musicians was expressed by the prisoners, who listened in rapt attention and applauded vigorously. A feature of the concert was an "Improvisation on Themes suggested by the Audience," by Mr. David Buchan, a blind pianist. The airs which were chosen by members of the prison choir were Mendelssohn's "Spring Song," "Colonel Bogey," "Destiny" waltz, Handel's "Largo," and parts of "William Tell."

INDEPENDENT MUSICAL SOCIETY IN PARIS.

New Work by Maurice Ravel.

MAURICE RAVEL's new sonata for violin and 'cello had a recent first performance at the Independent Musical Society by Madame Jourdan Morhange and Mr. Maurice Maréchal, who interpreted it very well indeed. The admirers of the Trio in A and the "Poèmes de Mallarmé" awaited the revelation of this work with an emotion akin to that which we feel at a circus when some favourite acrobat appears in the ring and is going to perform a new and dangerous turn, while hidden behind the curtain some of his comrades watch whether he is going to come to grief or not.

Ravel, who has constructed many a toy sailing ship inside a bottle, has perhaps never shown his skill in a more dazzling fashion. Once the rules of his game were established he never compromised. This "symphony for two instruments" is real dialogue, where double chords are never used to fill an empty space and play only a purely ornamental *rôle*. While in very many chamber music compositions we find that the interest flags immediately after the allegro and is practically non-existent in a breathless and anæmic finale, this sonata holds ever new and ever fresh joys; there is an instrumental colour which is almost kaleidoscopic and a polyphony which is constantly renewed throughout the piece.

The first movement is very modest. It is the least significant; without any adornment it expresses four themes, two of which are of essential importance. They are the mainstays of an edifice which is constructed on a very well-defined and closely knitted psychic plan. This is evident from the very beginning of the scherzo, where the atmosphere of the work suddenly appears. This scherzo is typical for the hoarse violence which already appears in the waltz. It is a scherzo which is in no way jocular, but whose solid and almost violent rhythm acquires a strange power. An andante which is full of emotion gives us the necessary rest. In it we find again the simple gift of expression and love of serene limpidity which are the outstanding features of the Passacaille of the trio in A. The work ends by a very dazzling finale, a kind of fireworks, of which the turbulent effects fit well into the classical frame. It is a rondo whose ultimate development is constituted by a fugato like the sonata in F by Mozart (1786).

In spite of the almost continuous duet of this work, the ingenious arabesques which are written for the two instruments give it a harmonic atmosphere which is entirely new.

It has taken the composer a year and a half to complete this sonata, which no doubt is one of his most important productions. The classical composers did not give more time than this to a whole opera or a symphony, but if such a work as Ravel's makes less noise and does not employ so many players, it also requires more minute care in its composition, and it is the more meritorious as this work will be less quickly recognised and rewarded than would an opera.

André Caplet's "Pain quotidien."

At the same concert of the Independent Musical Society, André Caplet's "Pain quotidien" was received with great enthusiasm. This work consists of an ensemble of vocalises of a very piquant and tasteful musicality, which, I am afraid, put the voices of our present *lieder* singers into a more and more dangerous position. The composer has steered clear of the twin rocks of pedantry and despotism, and no doubt his work is destined to render great services to our present-day music.

As to the Fifth Quartet by Darius Milhaud, which was heard for the first time on the same evening, we may define it as a very remarkably written work: but its great clearness and its technical lucidity go hand in hand with a scholastic spirit and a partisanship which are almost disconcerting. How much better was the Fourth Quartet of the same composer, which was really harmonious, both in form and in conception!

More Schönberg.

Not satisfied to have revealed to us the prodigious "Pierrot Lunaire," M. Jean Wiener has attempted to propagate the religion to the new followers of Arnold Schönberg by the performance at the Salle Gaveau of the Viennese master's quartet with song. This quartet, in which Marya Freund was the fine soloist, is a work of transition in which the influence of Brahms and Richard Strauss is very evident. It was instructive to hear it, but nothing more. We may, however, mention the interest of the last movement, which in more than one place foretells the stenographic style of "Pierrot Lunaire." As concerns the song, "Feuillage du Cœur," which was indifferently sung, it seems to me that it does not add much to the glory of Schönberg. In the quatuor of Aloys Haba the counterpoint can hardly be reconciled with the systematic use of the quarter tone. In its melodic realisation the quarter tone gives, according to the way in which it is used, either the impression of a flat or sharp note, or, if used chromatically, the sensation of a slur. It is precisely in the domain of harmony that such research can have particular interest.

Young Hungarian School.

The last concert of the *Revue Musicale* was entirely given up to the young Hungarian school and its recognised leader, Béla Bartók. Both he and Miss Jelly Aranyi played his recent sonata for piano and violin. It has been received here with great favour, the critics having found it to be very daring without going too far. The architecture of it, however, is very firm. It seems almost improvisation, and this is often the characteristic of a masterpiece.

ROLAND-MANUEL.

Howlers.

(Reprinted from *Punch* of April 19th.)

"'General Knowledge' at a Girls' School: In the Hindu religion people of the priestly caste are called Brahms, and they wrote 'Requiem.'"

THE NEWS.

Modern Interpretation Centre for London.

A Centre of Modern Interpretation is being organised under the direction of Mr. Laurence Atkinson, the well-known sculptor and musician. The headquarters are to be in London, but later the promoters hope to open a residential centre in the country, where special facilities will be given for the promotion of modern art and a cosmopolitan interchange of ideas. Concerts, lectures, and exhibitions are to be held, and the Centre itself will provide the best possible tuition in all branches of art.

Elizabethan Music Festival.

Londoners (and others) who are interested in old English music will be glad to hear that a festival of Elizabethan music is being arranged to take place early in 1923. The same year will also see celebrations of the William Byrd tercentenary. Sacred and secular choral works, vocal solos, keyboard music, and ensemble works are to be included in the Festival syllabus, Byrd's school being specially represented. A number of well-known authorities on old English music are on the organising committee, amongst whom are Dr. R. R. Terry, Dr. Percy Buck, Sir Hugh Allen, Dr. E. H. Fellowes, and Mr. Harvey Grace.

Rachmaninoff's Programme.

Rachmaninoff is due to arrive in England from New York next Tuesday, and promises an interesting programme for his Queen's Hall recital on May 6th.

In addition to three of his own compositions—"Lilacs," "Polka de W.R.," and "Liebeslied"—he will play the Mozart Sonata No. 9, Beethoven's Sonata, Op. 90, and some Chopin and Mendelssohn.

British Operatic Ideals.

The British National Opera Company are certainly doing their best to live up to their name. In a letter to the Press the directors announce as the second of their ideals: "To encourage in every way the creation of a British School of Operatic Art which shall be worthy of the British Commonwealth. By casting new, young British artists for principal *rôles*, and by active co-operation with the leading music colleges, the directors have already given evidence that that ideal is being pursued. Now that a London season is at last imminent they desire to afford the native composer some opportunity of studying the technique of stage and opera craft. To this end they request any British would-be and reasonably qualified opera composer to write to their office expressing his wishes in the matter." This is encouraging, not only to those actively concerned, but to all who are interested in the future of British opera. While congratulating the directors on such a far-sighted policy, we should like also to congratulate them on the excellent bookings already recorded. We understand that the libraries and agents are doing deals after the manner of pre-war Grand Opera days, and that in less than a week, tickets amounting to an approximate value of £8,000 to £10,000 were sold.

Hungarian Quartet to Visit London.

Interesting visitors during May will be the members of the Hungarian Waldbauer-Kerpély Quartet, who have been invited by the London Chamber Concert Society to play in London during May. Formed in 1910, the Quartet, who have just returned from a tour in Holland, have enjoyed international repute during the war. They will introduce several new Hungarian works to their London audiences.

Naples Competitions.

Three national prize competitions are announced by the Alessandro Scarlatti Association of Naples. The first is for an orchestral composition, for which the prize is 1,000 lire and a public performance; the second, for a chamber music work (quartet, piano or strings, sonata for violin or 'cello), carries a prize of 500 lire. For the third, a poem for voice and piano, or a group of songs (at least three), a prize of 300 lire is offered. All entries for the competitions must be in by June 30th, 1922.

Programme of the Nether-Rhenish Festival.

It has now been definitely decided that the Nether-Rhenish Music Festival will take place at Cologne from June 8th to 14th. The ninety-second of its kind, it will consist this year of three big concerts, preceded by public rehearsals. The programme for the first day will comprise Mendelssohn's setting of the 114th Psalm for eight-part chorus and orchestra, the Beethoven Violin Concerto with Huberman as soloist, and Bruckner's Eighth Symphony. The second day will be devoted to Pfitzner's big cantata, "Von deutscher Seele," which will be given under the composer's direction. The third day the programme will consist of Brahms' "Fest und Gedenksprüche" for eight-part chorus, a capella, the "Song of Destiny," the First Symphony, and the B flat major Piano Concerto, which will be played by Eugen d'Albert. The conductor for the first and third concerts will be Prof. Hermann Abendroth, musical director of Cologne.

"Falstaff" at Munich.

Verdi's masterpiece "Falstaff" was produced "neu-einstudiert" at Munich last week after an absence of four years from the répertoire. It was given an enthusiastic reception. Feinhals undertook the title-*rôle*, and we hear that the critics are full of praise for Katherine Arkandy's *Anne*. Miss Arkandy, by the by, has been asked to sing at the festival performances at Buda-Pesth in June.

News from Edinburgh.

The Carl Rosa Opera Company started a fortnight's visit to Edinburgh on Monday the 10th. They are presenting a rather hackneyed round of operas this time, the only novelties being "Rigoletto" and "Romeo and Juliet." For the rest the inevitable "Carmen," "Tannhauser," "Faust," etc., which some portion of the public never seems to tire of. On Good Friday a fine performance of "Elijah" was given by the Edinburgh Choral Union, with Miss Stiles Allen, Miss Catherine Mentiplay, Mr. John Adams, and Mr. Philip Malcolm as soloists. Mr. Greenhouse Alt conducted.

Blackburn Philharmonic Society.

At the Blackburn Philharmonic Society's concert recently a feature of the evening was the first performance in Blackburn of Dr. F. H. Wood's Suite in seven movements, "Simon de Montfort," and of Edgar Bainton's Symphony for chorus and orchestra, "Before Sunrise."

Dr. Wood conducted his own Suite, and, in spite of the fact that no organ was available, the work was so well performed and received that a portion of it was repeated. The Bainton Symphony had an equally good reception.

Amateurs at Coventry.

The Coventry Amateur Operatic Society, forsaking their usual spring performance of one of the Savoy operas, produced "Tom Jones" on April 3rd. Our correspondent writes:—"A well-balanced *ensemble* of local amateurs gave adequate representation to the characters, and were ably supported by an orchestra of twenty-one performers, with Mr. S. J. Wisdom as hon. conductor."

Chamber Music at Blackpool.

In spite of the growing enthusiasm for chamber music at Blackpool, the Committee of the Chamber Concert Society report an approximate loss of £2 2s. 6d. on the year's series of five concerts. Although several well-wishers had offered to make good the loss, the offer had been refused, as the Committee stated that they wanted more subscribers, and that unless these were forthcoming the concerts would be discontinued.

At the final concert of the series the Catterall Quartet played Bax's G major Quartet, the Variations from the A minor Quartet of Arensky, and the Beethoven B flat. They met with a tumultuous reception from a crowded house.

THE TWELVE BEST TUNES

According to Mr. Alfred Kalisch.

Purcell: "When in Death," from "Dido and Æneas."

Bach: Slow movement of the D minor Concerto for two violins.

Haydn: Theme of the Variations in the "Emperor" Quartet ("Deutschland über Alles").

Mozart: "Dove sono."

Beethoven: First theme of slow movement of B flat Pianoforte Trio.

Beethoven: Slow movement in the 7th Symphony.

Schubert: Slow movement of the C major Symphony.

Schubert: "The Young Nun."

Schumann: 'Cello Melody in slow movement Piano Concerto.

Wagner: Spring Song from the "Valkyrie."

Wagner: Quintet from the "Meistersinger."

Handel: "Ombra mai fu" (or "The Largo").

—(Reprinted from the *Daily News* of April 22nd.)

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

On Choruses.

It is surprising how many types of choruses are to be found among operatic societies, and, although no two are alike, the main characteristics are so marked that they naturally fall into certain grooves. Firstly, there is the chorus of pure beginners, timid of entrance, with anxious eyes glued to the conductor's baton, wooden, self-conscious, but withal "workers" whose future can be followed with interest. Then there is the chorus of enthusiastic youths and maidens, vocally poor in quality and tone, but making amends by the excellence of their dancing and their animated movements. On the other side of the canvas, the chorus of vocalists—frequently connected with schools of music—who, carefully drilled by their musical director, consider that voice production is all-sufficient, and, facing the audience in stolid rows, prove that they have defied the best efforts of their stage manager to "spoil" their vocal effects by the introduction of "stage business." Then the chorus whose main idea is to be seen by—and to publicly acknowledge—their friends in the audience, who casually saunter on and off, and, by the uncertainty of their vocal and histrionic work, make it apparent that attendance at rehearsal has been a bore. Lastly, the chorus of experienced amateurs—only created by careful weeding out of "passengers" and replacement by keen workers—who not only know how to sing, but wear their clothes with distinction, move with grace, and rise to every demand made upon them. These latter are the choruses, happily increasing season by season, that can carry even mediocre principals to success and raise the status of amateurs to the height of experienced professionals. Of course every chorus member reading this will immediately place his (or her) society in the last category, but a little careful thought may perhaps alter this decision.

A West End Première.

Difficulties, though they are made to be overcome, are always being encountered in amateurland, and in the case of the first West End production of any opera are bound to assume large proportions. The Chiswick O.S., who are shortly giving the first West End performances of "The Rebel Maid," have been lucky enough to surmount most of the usual obstacles by obtaining the original scenery and properties from the Empire Theatre, and, in addition, Mr. Berman, the designer and maker of the original costumes, is providing an entirely new wardrobe for this production. Here's enterprise truly!

Forthcoming Events:—

May 3rd-6th.—Cricklewood O.S., "Patience," St. Gabriel's Hall, Cricklewood.

May 3rd-6th.—Bank of England O.S., "The Yeomen of the Guard," King's Hall, W.C.

May 6th.—King's Langley Choral Society, "Trial by Jury," King's Langley, Herts.

May 6th.—Chiswick O.S., "The Rebel Maid," Chiswick Empire, W.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

Organists' Salaries.

To the Editor, *Musical News and Herald.*

Sir,—Will you permit me a few lines in which to survey Mr. H. R. Lamplugh's recent letter?

I agree with him that the clergy are usually quite in favour of a larger salary for organists, but a Central Board, after Mr. Lamplugh's model, must certainly not come to pass. Its first object, he says, might be to raise salaries to a minimum of £50. This, besides being impracticable, is ridiculous. Sufficient funds for providing a minimum salary could not be raised by a quota of 5% of present salary from all organists in the diocese, as your correspondent seems to think; and when he suggests a further rise to a minimum of £100 he passes the boundaries of reason. In the first place very few churches, even with the help of a Central Board, could hope to afford anything approaching this figure.

The truth is that there is probably no profession under the sun with followers of such widely differing grades of efficiency as that of the organist. You may come across a real musician doing great things on a small two-decker in a village church at a salary of about £15—£20, and a fool misusing a large organ in a town church (at three or four times the salary) in a way which reminds you of the notice in the little Wild West chapel, "Please do not shoot the organist; he is doing his best." I do not for one moment deny that many organists' salaries are sadly in need of raising, but on the other hand some need reducing. The minimum wage theory never has worked. In trade it has had the effect of encouraging an inefficient worker at the expense of the better man, and it will do the same thing for organists. You *must* differeniate.

LAURENCE M. AGER.

Two-Piano Pieces.

To the Editor, *Musical News and Herald.*

Sir,—Although your list of compositions for two pianos given in a recent leading article makes, as you say, no pretence of being complete, yet my own two works of this class, an elaborate suite in five movements, Op. 50, and a Toccata Brillante, Op. 144, ought certainly not to have been omitted, especially as so very few other English composers have written pieces for two pianos. Both these works are published by prominent Continental firms, and have been repeatedly performed with the greatest success in England, Germany, and America.

ALGERNON ASHTON.

British Composer Wins American Prize.

Musicians of all nationalities were invited recently by an American musical journal to enter for an open competition for the best and most original composition for the harp. Ten judges were appointed to decide the result, and we are glad to hear Lady Brittain's "Asiatic Sketches" was awarded the first prize.

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MUSIC AND THE FILMS.

FILM MUSIC.

SOME DESTRUCTIVE CRITICISMS.

THE late Lord Brougham, who was probably one of the plainest men who ever lived, was once asked to propose a toast, and said that he thought that his chief qualification for the task was his beauty. Somewhat analogously I think that the chief reason why the writing of this article has been suggested to me is the fact that probably there are few people in London who have seen fewer films than I have. I can, therefore, write with complete freedom and without the bias of any knowledge of the subject.

My limited experience leads me to the conclusion that film music should rather be like the Ideal Woman as described by the Greek philosopher, who said that the less that is heard and seen of her the better; or like the ideal Well-dressed Man, of whom it is said that his clothes should not attract attention in any way, either by their goodness or their badness.

The difficulty in the case of film music is to decide what is good. It is easy enough to formulate many definitions, to which most people would assent, but as to their application, there will not be any agreement. Theoretically, the ideal would be music which at every point enhances the effect of the film; but when we come to consider what "enhances" the effect, we are beset with difficulties. In a perfect world, presumably every film would have music composed for it by a composer of the first rank, but even then it is doubtful whether the ideal would be satisfied, because a composer of the first rank is necessarily a man with ideas of his own, and what would appeal to him as "enhancing" the effect would strike others as doing the reverse.

To one without practical experience of the difficulties and conditions under which film music is arranged or written, it would seem that the only solution would be to have the music first and fit the film to it afterwards, which, of course, is absurd. A concrete argument in favour of some such process lies ready to hand in the achievement of the Russian Ballet. Take, for instance, "Scheherazade." The programme to which Rimsky-Korsakov originally wrote it, is made up of incidents from "The Voyages of Sinbad the Sailor"; as performed by Mr. Diaghileff's artists the music fits the happenings on the stage to perfection, and always seems to express the right kind of feeling or emotion.

On paper it sounds very attractive to hear good music played, but in practice it does not work, and I myself once heard a film which was accompanied by a straight performance of Schubert's "Unfinished" Symphony. I found myself listening to the Symphony rather than looking at the film, and more interested in the way in which the arranger had adapted the score to the number of instruments at his disposal, and the celesta effects, of which there were a good many, which must have caused acute discomfort to the spirit of the composer in Elysium. This view of the case probably does not appeal to a very large section of a cinema audience, nor would many of them be irritated by the fact that some of the big climaxes happened to coincide with things like a garden in the sunlight, or the hero and the heroine drinking a quiet cup of coffee after dinner. People who are not expert musicians, but who have some knowledge of music and some musical feeling, are in cases like this, constantly irritated by the great discrepancies between the action on the screen and the happenings in the orchestra. Any music that is well known is open to some objection of this kind, for musical mankind has an inveterate habit of associating certain music with a certain definite order of ideas, and is disconcerted by finding the traffic of the play representing something totally different. When, as it is mostly the case, the score is a patchwork, there is the constant difficulty that the incident illustrated does not last exactly the same time as the music played. There was a film the other day in which this happened constantly, and the conductor (wisely or unwisely) made the music synchronise with the film by ending abruptly in the middle of the bar whenever the picture changed. This was probably the best solution of the difficulty, but it has its disadvantages. I have in mind the reverse experience, where a very tragic scene illustrated by the Funeral March from the "Eroica" was immediately followed by a scene in a New York night club, with couples jazzing wildly, while the Funeral March went on relentlessly for about twenty bars before changing to a ragtime tune, by which time the dance in the picture had ended. I am told that these things are very often due to the fact that the gentleman who is working the screen is anxious to get his tea or to catch his train home. The only suggestion I have to make is the Utopian one that these gentlemen should be fine musicians. The conductor might have ended the Funeral March abruptly, or played it at twice its proper pace to get finished at the same time as the melancholy happening on the picture. Each of the three possible courses obviously has disadvantages.

These are purely destructive criticisms and helpful to nobody, I know, but it seems to me that film music is at present such a young branch of art that the time for formulating a real æsthetic has not come yet. We can only learn by profiting from mistakes that have been made, just as a cyclist can only learn to ride after many tumbles and bruises.

ALFRED KALISCH.

The concert being held under the patronage of His Eminence Cardinal Bourne at the Queen's Hall on May 2nd is on behalf of the funds for St. Pelagia's Home, Highgate. The list of artists includes Miss Olive Sturgess, Mr. Frank Webster, Mr. Ivor Foster, and the Kensington Singers (Male Voice Quartet).

Cyril Jenkins is conducting his "Ode to the West Wind" at the Toronto Musical Festival this week.

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Educational and Choral Pages.

Conducted by John Graham.

The Appeal of Choralism.

Adult education has been the subject of enquiry by a committee at Oxford (the Master of Balliol's). Mr. Stanley Bidder summarises the report in the *Times*, adding comments. To me the result is most gratifying. Choralists may now pat themselves on the back. Their art is not "lost," as some critics have "discovered." Says the report:—"Common to both industrial and rural districts, and forming a strong educational link between them, is the widespread love of music and the practice of choral singing." The conclusion is that "Adult education may make a contribution of two main kinds. First, it may develop as widely as possible the practice of choral singing, and wherever facilities allow of ensemble playing as well." Mr. Stanley Bidder's appreciation of the advantages of choral singing is heartening. It can be engaged in at all seasons with a minimum of expense and by use of the simplest of means. Large numbers of students can be dealt with efficiently by a single teacher, and (is this true?) the supply of teachers is ample. The sexes are on terms of equality. Other points are: strong and healthy common interest, quickened imagination, refining influence, fellowship, entry into homes, practice in both rural and urban districts, and expression of higher feelings which some classes have difficulty in voicing. Besides, it enables the students themselves to create instead of watching or listening to the creations of others, and most important to the working classes is the power of creating purely for the joy of the thing after spending the working hours in creating through necessity. Everybody will agree with Mr. Bidder's concluding point: "Anything which can increase the national happiness and decrease to any appreciable extent the unrest which is so prevalent must command the closest attention of all having the country's welfare at heart."

MUSIC IN THE SCHOOLS.

Lecture by Mr. Clement Bishop.

QUALIFIED as a music-master in several North London secondary schools, Mr. Clement Bishop brought his experience to bear with good purpose in a lecture which he gave to the Palmers Green branch of the British Music Society. The lecture was ably illustrated.

There was no subject, Mr. Bishop said, which tended to bring people together to such an extent as music. What, for instance, was there which could create such a bond of fellowship as chorus-singing, whether it be the spontaneous outburst of any gathering of people or the more highly organised performance of a choral society or choir?

Our objects were to try to bring about a greater love and appreciation of music and an increase of skill in its performance. One of the best ways of getting a greater liking for music was to take part in its performance. Obviously the human voice was the easiest and most natural medium for the performance of music. Especially in the case of young people in schools, singing should be under expert guidance. Harm to the vocal apparatus must be avoided, proper breathing should be acquired, and a beautiful quality of tone should be cultivated. And a course of school music lessons would be incomplete without some practice in reading music at first sight. This involved ear-training and a knowledge of the rudiments of music. Listening to music was also a great help to the children. Thus it is seen that time must be given to voice-training, singing, reading at first sight, and listening to music. These points were now taken separately.

Drones were first dealt with—those who sang any notes but the right ones. These were classed under two heads, viz.: (1) Those who are tone-deaf; (2) those who could not control their voices, but who possessed normal musical perceptions. Cases of tone-deafness, or inability to distinguish differences in pitch and rhythm, were very few indeed in Mr. Bishop's experience, and but little could be done for them, their aural condition being similar to the optical state of those who were colour blind. But as to (2), they nearly always learnt to sing eventually quite well after a course of listening to the singing of others and of ear-training in pitch and rhythm.

To distinguish between (1) and (2), Mr. Bishop's method was to give a course of ear-training to all alike. The children were taught to recognise the tones of the scale (the Tonic Sol-fa syllables were best for this purpose) and to write them down on hearing them (methods of giving ear-tests could be varied enormously). It would be found that, after a course of this musical dictation, many of the non-singers would give answers as correctly as those more fortunate people who could sing easily in tune, and sometimes more correctly than the latter. At one time these non-singers would all have been classed together as hopeless, musically speaking. It is stated as a fact that Joachim, one of the world's greatest violinists, was totally unable to reproduce a tune with his voice, although he had the keenest ear for nice shades of pitch. It was, however, much easier for most people to learn to sing than to play an instrument, and far more musical results were obtained in the early stages. Therefore a child's first music lessons should be singing lessons from the cradle upwards.

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Unfortunately, many children were compelled to struggle with the problems of keyboard manipulation and to make a vain endeavour to read the notes from a printed page without having the faintest glimmering of the meaning of the Staff notation. If all children who learnt the piano were taught Mrs. Curwen's principles, that would not happen. No child of average musical capacity should be allowed to touch a keyboard who had not had some preliminary ear-training and singing, and thus was able, to some extent, mentally to hear printed notation signs.

Compare many of the older part-songs for female voices (with their frequent low alto notes) with the more recent beautiful examples of unison, two-part and three-part choruses which have been written by such men as Parry, Stanford, Dunhill, Balfour Gardiner, Somervell, and many other fine British composers; there was no lack of good music to be obtained.

There seemed to be an idea amongst some well-known musicians that sight-singing in schools should be abolished or reduced to a minimum. It was a great mistake. This educative branch of musical training involved an appreciation of rhythm as well as pitch. Moreover, it was impossible to acquire the faculty of reading at first sight from the Staff notation without first learning a good deal about such things as staffs, clefs, time, note-values, and so on, or what was variously known as rudiments, grammar, theory, elements of music. Taught as separate and non-applied facts, the musical significance of many such details was not really understood. Paperwork, indeed, could be done correctly by a tone- or rhythm-deaf person. It was possible also to transpose a piece of music on paper into another key without mentally hearing the original set down.

The training of the ear to recognise and register correctly differences in pitch and rhythm, and even to distinguish chords and cadences, was part of the syllabus of every enlightened school music-teacher. Further, every good lesson in music, whether it be instrumental or vocal, must be an ear-training lesson, a valuation of accuracy, tone quality, and interpretation.

Every music lesson ought also to be a musical appreciation lesson, but the term was specially applied to the listening to music which was not performed by the students themselves. Mr. Bishop compared the advantages of playing by the teacher after explanation of form, harmony, and other points in the music with the use of the gramophone, bringing into the lessons an acquaintance with tone-colours and examples of the best orchestral music. There was a genuine desire on the part of school boys and girls to listen to such things as Schubert's Unfinished Symphony, Beethoven's "Leonora" Overture, and piano pieces (which the teacher could play himself) by Chopin, Grieg, etc. After all, musical taste *is* improving. Excellent music could be heard at the cinema. Better music as well as better films would be demanded in the future. One needed, however, to be specially careful in introducing art music for the first time to school classes or adult audiences which have been in the habit of hearing only ragtime and sloppy sentimental ballads. Old masters would not be introduced by Bach or modern British composers by John Ireland. And composers of the past would not be presented in chronological order. School classes, after a course of Chopin, Grieg, Schubert, Beethoven, and so forth, were quite ready for a certain amount of Bach and Ireland and Debussy, and perhaps even Scriabin. There was a strong taste for nineteenth-century music at the present time, and surely there was nothing bad about this preference. Many ordinary people were just beginning to like Beethoven, Chopin, and Wagner. They would want the best twentieth-century composers before long, and some of the best twentieth-century composers were British.

MINIATURES.

ORATORIO, when it is dependent upon collections in cathedrals, seems to be hopeless. At Westminster Abbey the congregation do not contribute a fraction of the cost, and the tram fares of the boys of the Special Choir are not provided. At Norwich subscriptions are contributed by the local musical societies. At York Minster reserved seat tickets are sold, which is said to "compete unfairly with other places of entertainment," and the entertainment tax is enforced. The special services are to be continued, and it is hoped that "the conscience of the congregation will gradually awaken to a sense of responsibility."

BURNHAM Committee rulings are not all endorsed by the *Schoolmaster*. "The Committee have virtually declared that music is unworthy to be ranked with other subjects in the curriculum. The making of full men and women equipped for real enjoyment of life, in leisure as well as industry, should be placed on a higher level than the merely mercenary."

LECTURES on the instruments of the orchestra have been given to North London scholars, followed by a concert, at the Northern Polytechnic, at which the Institute Orchestra performed under the conductorship of Mr. J. Charlesworth. The music had been studied previously with the help of the gramophone. It included overtures of Mozart and Mendelssohn and Grieg's "Peer Gynt" Suite. At the close the children joined in singing Morley's "Now is the month of Maying," Dr. Borland conducting.

STOCKPORT children have visited the Centenary Hall to hear the Maia Choir, conducted by Dr. T. Keighley, in three-part songs. First- and second-year classes also sang.

TREDEGAR Choral Society have performed "St. Paul" under the conductorship of Mr. W. J. R. Davis.

DULWICH and Peckham Schools Choir Association, consisting of twenty schools in the district, have given a concert in the hall of Goldsmiths' College. Mr. Horace Wright conducted their performances of part-songs. Solos were also contributed by Mr. Harold Fairhurst (violin), Mr. D. Cowtan (piano), and Miss Megan Foster (vocal).

J. G.

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COMPETITION WORLD.

Meaningless Bar-lines.

Uttoxeter was the scene of the adult festival of the Dove and Churnet Valleys, and the juniors went to Ashbourne. Keen interest was manifested. The standard was not at its highest. Mr. Geoffrey Shaw, Mus.Bac., adjudicated. In vocal music, he said, bar-lines meant nothing at all; they destroyed the vocal rhythm which depended on the words alone. Madrigal writers did not use bar-lines. Choirs should devote more attention to scientific ear-training. "If there were going to be mistakes in sight-singing, let them be gigantic, elemental, Homeric mistakes; they might hoodwink the adjudicator! Useful as Sol-fa was, they could not be said to be good readers of music unless they could read from Staff notation."

Tense as Football.

Belfast Festival on the big choral night has as tense an atmosphere of expectancy as at a big football match. This interest on the part of the friends of the competitors and the general public is sustained to the closing night. Mr. Granville Bantock adjudicated on a number of choral competitions. Mr. Plunket Greene and Mr. Harold Samuel were performers as well as judges. Sight-reading is required from vocalists in the chief challenge class, and it produced a disgraceful exhibition by four-fifths of the singers, some of whom have been singing for years. Whitehouse choirs were particularly successful, the mixed choirs gaining 95 marks. In the male voices (commercial) choirs Queen's Island gained 96 marks. The vocal and instrumental solo classes were well represented, some very fine performances being heard. A prize-winners' concert concluded the festival.

Natural Yorkshire Singing.

Ilkley is a pleasant centre that draws 3,000 performers to the Wharfedale Festival. Prof. Walford Davies, as leading adjudicator, complimented the soprano vocalists especially. "In this class and elsewhere in various competitions, but in varying degrees, the prevailing style of voice-production," he said, "was easy, natural, unforced, and unaffected. Try for a perfectly unself-conscious deportment and style." He regretted that the Leeds Education Authority did not permit the attendance of a competing choir as a "class excursion," which gave the credit of attendance in the same way as for a botany or geology journey. On the money prize question he preferred a certificate as the chief award to be given to all who gained above 80 per cent. of marks. Four days were occupied by the festival. Brougham Street Council School Choir, Skipton, had a number of successes. Saturday night was a crowded session. Todmorden Male Voice Choir and Gledholt (Mixed) Vocal Union excelled.

High-choral Level at Hastings.

The competitions of four days' duration were unusually encouraging, both for the number and quality of the candidates and for the enthusiasm of the audiences. Most interest was shown in the mixed choirs, which were more numerous than ever before, and some of them approached the high level of performance reached by the Maidstone Choir, who again came first. Among secondary schools the Municipal Girls' School carried everything before them, the audiences waxing enthusiastic over their quite inspiring interpretations. There were a great many piano competitors as well as solo singers, who included no less than thirty-two contraltos. Elementary schools, action songs, string solos, trios, and quartets, organ playing, composition, piano accompaniment and elocution completed the list of classes. The general success of the competition was due to the activities of Mr. John Lockey, without whom it could hardly continue to flourish. The adjudicators were Mr. Ernest Read, Mr. W. H. Reed, Dr. Middleton, and Miss Katie Thomas.—A. B.

Madrigal Lovers Non-Revolutionary.

"It is difficult to believe," says the *Western Morning News*, "that a lover of the Elizabethan madrigals could ever be found among the leaders of an extreme revolutionary movement." That line of thought was inspired by an interview with Mr. Stanley Roper, who adjudicated at the Plymouth Musical Festival. Other judges were Messrs. Granville Bantock and Vaughan Thomas. Entries in the choral sections, in their view, were insufficient. Solo singing of a high order was heard, and great interest was taken in the operatic classes. The difficulty which faced the operatic candidates, said Mr. Bantock, was of singing in all seriousness; opera was altogether make-believe; it was a series of absurdities, and the only real interest or value in it was the music. The competitors this year numbered 2,850, which is up-grade. Pianists and ladies' choirs were of outstanding excellence. Public attendances were large, and at the prize concerts crowded. The scheme is a comprehensive one, ably managed by Mr. J. H. Lucas and a representative committee.

Macclesfield (East Cheshire) Festival is the least encouraging that has been held this year so far. The competitions may have to be removed to another centre, so few are the local entrants. The audiences followed the performances critically, and applauded the decisions of Mr. R. H. Wilson, Mus.Bac.

Stamford Hill had a two-day eisteddfod at the Congregational Church Lecture Hall, followed by a prize-winners' concert which attracted a large audience. Dr. Frank N. Abernethy was the adjudicator.

Enfield has a festival under the auspices of the Juvenile Organisations Committee, well managed by Miss Ethel Woods. The entries in several solo classes were large, but the choirs were few, except in action-song classes. The competitions concluded with a concert. The adjudicators were Messrs. Granville Humphreys, W. C. Webb, F.R.C.O., H. H. Stubbs, A.R.C.M., and Miss B. N. Bord.

Weymouth will have more than forty choirs at the Eisteddfod convened by the Dorset Choral Association. A larger scale of organisation is contemplated for the forthcoming competitions by means of sectional festivals.

J. G.

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Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24 Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

EXAMINATION PIECES.

(1) *My pupil is taking the Associated Board Advanced List C pieces. In the Bach Fugue, No. 9, bar 33, I presume the A sharp in alto part on fourth crotchet does not affect the last minim in soprano part. I think it ought to be contradicted, but A natural sounds right to me.* (2) *My pupil plays it about 60 to the quarter bar. Would you advise a little slower?* (3) *I note your remark about the Schumann Fantasiestuck in C minor. You advised a slightly lower speed in the middle portion. As the candidate is able to keep up the speed at this section, should she do so?* (4) *In Prelude by James Friskin, agitato beginning in bar 33, where does this end? Would you discontinue at bar 50, making a slight break and begin a tempo at bar 51?* (5) *Will you recommend an interesting book of pieces for two other pupils to follow pieces by Frank Jephson and Frank Bridge?* —NEAPOLITAN SIXTH.

(1) Certainly, it ought to be A sharp. Think of the key! (2) Take it a little slower by all means. Do nothing to jeopardise the part-clearness. (3) There will be no harm in taking the episode slightly more slowly, but it must be done in such a manner that the intention is not hidden, which, we take it, is concerned with pure interpretation. (4) Yes, of course! The agitato portion leads to the great climax of the music. (5) You will find a series of volumes under the title Mental Study in "Centre-Points in Pianoforte-Study" (Curwen and Sons); about a hundred, in fact! They are also graded.

VIOLIN SONATAS. CLASSICAL SOLOS.

(1) *Will you give me the names of some sonatas arranged for violin and piano,* (2) *also of some classical compositions for the same instruments, for an advanced pupil?*—CABOUL.

(1) Tartini.—Two sonatas in G major and G minor. These are published together in the Augener edition. Nardini.—Sonata in D (Moffat edition No. 14). Handel.—Sonata in E (edited by Gibson and published by Augener). Handel.—Sonata in A (Moffat edition No. 2) and the bigger one in A in the Joachim edition. Leclair.—Sonata "Le Tombeau." Corelli.—Twelve sonatas in two books, Op. 5 (Augener). No. 5 in G minor, one of the most beautiful, is published separately. The above are all for violin solo with piano accompaniment. There are also, of course, the duet sonatas (piano and violin) by Bach, Haydn, Mozart, Beethoven, and Brahms, and the more modern ones by Grieg (F, G, and C minor) and César Franck. (2) The following are a few well-known classical solos: Beethoven, "Two Romances" (G and F); Max Bruch, "Romance in A"; Tartini, "Variations on a Theme of Corelli" (arranged by Kreisler); Brahms, "Hungarian Dances," arranged by Joachim, and an easier arrangement by Hubay. There are also many arrangements of smaller classical pieces by Moffat, Kreisler, Elman, and others. Messrs. Augener, Ltd., 63, Conduit Street, W., and Messrs. Chester, 11, Great Marlborough Street, W., would send you lists of these.

TEACHING EXAMINATION. ADVANCED GRADE.

(1) *What reference books would you recommend for the final teaching examination (written work) and questions on teaching and practising (Licentiate Associated Board)?* (2) *Which composers would it be well to mention in the course of instruction?* (3) *In the Advanced Grade List B, 1922, is it allowable to break the first two notes of chord in right hand, bar 3, beat 1?* (4) *In "Sonata in G," same book, should the first note of the slide, last line, page 1, precede or be played with the first note of right hand?*—GENAZZANO (New Zealand).

(1) Certain books are recommended in the syllabus. (2) Obviously, since the questions will be concerned largely with elementary work, it will be best for you to make yourself acquainted with the best music written for the young by British writers. (3) You do not say which piece is in question. (4) Do you mean the Sonata in G minor? All true slides are played in the same way, the accent falling upon the first sound.

ANSWERS IN BRIEF.

P. S. M.—We agree with you that the syllabus of the institution you name "savours of a proprietary concern," but it should not be condemned because you do not find the name in the musical directory. Its scope is outside of direct music-teaching.

J. T. R.—(1) There is no fee to pay for copyrighting the words and music of a song or any other music in this country. What you write is yours. (2) A song has but little chance if a publisher does not take it. (3) Royalties are usually paid to composers on a percentage basis. The publisher gives the details.

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Musical News and Herald

Edited by Edwin Evans

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Contact with Actuality.

By THE EDITOR.

IN these economically difficult times the world of music has to contend with many troubles. Some are, for the time being, irremediable. We know, for instance, that the operatic, and to a large extent also the orchestral, world must depend more than usually upon their respective repertoires. Opera must be self-supporting. The class of patrons who formerly balanced its budget is now impoverished, and the new rich have scarcely had time to learn the difficult art of spending money decently. Consequently the instinct of self-preservation enjoins organisers to be a little timid. It is the same thing in the orchestral world, where the renewal of the repertoire demands rehearsals whose costliness converts a precarious equilibrium into an almost certain loss. We may lament the circumstances, but before we cast the blame upon anyone we must in fairness look at the figures, after which we shall probably remain silent. The repertoire is stale. There is an occasional flutter, but not that degree of activity which we associate with a living organism. The only way in which we can mitigate the harm is by admitting it and by refusing to be deluded into the belief that a sluggish repertoire stands for musical life or for a contact with musical actuality.

It is, however, another story when we turn to chamber music. There the same apologies are deprived of all value by the fact that if, let us say, the members of a string quartet do not feel an irresistible impulse which makes rehearsal a pleasure, they have no business to be a string quartet. The orchestral player, unless he happens to be one of the principals, can scarcely look upon the work done at rehearsal as delectable. I sometimes lose patience with him when he begrudges an extra five minutes which might put a nuance right, for, after all, a musician, even when a journeyman, is an artist, and one does expect him to have some interest in his art. But when he insists upon being paid for every rehearsal, he has my fullest sympathy, for there is drudgery involved, and drudgery should be not only paid, but well paid. In an ideal world the drudges would be paid three or four times as much as those whose work is enjoyable. But that in itself is a very good reason why chamber music players should eliminate the rehearsal question entirely from their problems. If they have the real spirit of chamber music it will be more difficult to keep them apart than to bring them together. The only difficulty, in reality, is that of time, for if you have four players each of whom depends upon separate engagements for a livelihood, the mathematical chances of all of them being free at any particular time are somewhat exiguous. That is probably the reason why such rehearsals generally take place in the forenoon, though, for some reason that is hard to define, the morning also seems more compatible with chamber music than with any other musical performance. Who would want to play a concerto after breakfast? Some of the most

SIX MONTHS OF GILBERT AND SULLIVAN.
By George E. Dunn *See page 562*

WELSH WALES.
By Leigh Henry *See page 566*

LETTER FROM VIENNA.
By Egon Wellesz *See page 567*

IN LONDON.
By Edwin Evans *See page 564*

enjoyable gatherings at which it has been my privilege to assist have taken place on Sunday mornings.

The point of this is that whatever excuse there may be for either stale programmes or insufficiently rehearsed novelties elsewhere, there is no such excuse where chamber music is concerned. In that field the repertoire should be an organic growth, throwing out fresh shoots every spring. What is perhaps more important, the new works performed should receive not less, but more, attention than any classic. This is not to say that the best performance possible is not due to the masterpieces of the past. But a lapse from absolute perfection will do these no harm. If any mischief is done it will fall upon the players themselves, which is poetic justice. In the case of a modern work the composer is the victim of such lapses, and the players escape scathless. But what is the actual position? When the Flonzaley appeared the other day, several critics, myself included, remarked upon the fact that they played Goossens with the same penetrative insight as they had previously played Beethoven. That this should have struck us as worthy to be placed on record speaks for itself. It is not what we are accustomed to. And that is not to the credit of the chamber music world.

During the last few weeks there has been considerable discussion upon the possibility of arranging performances of Schönberg's "Pierrot Lunaire," a work of such importance that our neglect of it is a serious reproach. It has several champions in the field, several advocates who in different ways are anxious to bring about its addition to the concert repertoire. One and all are held up by the difficulty of rehearsal. It is a very difficult work, requiring the closest study, and it would be better not to do it at all than to do it badly. On the other hand, if the six (or seven including the conductor) were to adopt the orchestral precedent and demand to be paid for studying the work, the cost of the venture would be prohibitive. Is this difficulty insurmountable? Are there no players who find a pleasure in exploring new music? Note that I am not suggesting an act of self-sacrifice. If it were done in that spirit, the result might lack just that element which makes all the difference between a bright and a dull performance. But where are the adventurous spirits to whom difficulties and problems are an incentive?

As for the current repertoire, it is neither as stale as that of the orchestra, nor as fresh and alive as it might be. We are not denied new works, but there still remain many that should by now have been heard in London, and have not, and others which, though performed, have not yet had their fair chance of finding acceptance from the chamber music public. To prevent misunderstanding it is perhaps necessary to say here that the London String Quartet, though at present associated with Beethoven weeks have established their right to do as they please. Their record of concerts in London exceeds a hundred, and when they were a regular feature there was an English work in every programme, not to speak of some relatively unfamiliar works from abroad. We may regret their having relinquished this excellent policy, but it is too early to regard their defection as permanent. They have become travellers, and touring musicians usually establish themselves by challenging comparison with others, for which Beethoven supplies the best pretext of all.

It would be possible to compile an interesting list of works, by composers of note, which are still awaiting their first performance in London, and a second list of those which, though performed once or twice, have not yet taken their rightful place. In fact, apart from a few English works, one might say that the last definite inclusions in the repertoire are represented by the string quartets of Debussy and Ravel. Even the latter's fine trio can scarcely be said as yet to occupy the position in our programmes that it holds in the esteem of musicians the world over. But I must refrain from making any definite suggestions lest I be once more charged with conducting propaganda. Moreover, individual suggestions are of less importance than the general one that it is, not merely the province, but the privilege of chamber music players to preserve for us, during these difficult times, that intimate contact with the productive life of the musical world which neither opera nor orchestra can afford to maintain at present. They are not lacking in enterprise. Judged by ordinary standards they have accomplished much. But the circumstances are exceptional, and a still greater effort is demanded, which they are best situated to furnish. I should like to read the announcement of a series of concerts that would be the counterpart, in chamber music, of Goossens's valiant attempt to renew our contact with musical actuality through the means of his orchestra. I shall be told, probably, that they would be a hazardous speculation. But Goossens ventured, and his responsibility was heavier than would be incurred in any such scheme. Yet I would rather it never came to fruition, than be invited to listen to a series of works with which the players were not on such intimate terms as with the classics.

Organists and others who have been interested in Mr. Algernon Ashton's recent Press discussion concerning organ recitals, will doubtless be glad to hear that Mr. Harvey Grace is dealing with the matter in a special article which will appear in our next week's issue.

COMMENTS OF THE WEEK.

Opera and Movies.

Mr. H. B. Dickin, whom incidentally we congratulate on his recovery from a spell of ill-health, has been fired by our example to turn his attention to certain possibilities of the cinema in connection with operatic music. His motive is a sound one. He considers that whereas the prevalent suggestion that symphonic poems like those of Strauss should be screened would appeal, in the first instance, mainly to the sophisticated, the screening of a familiar story such as that of "Samson and Delilah" would be as popular as that of "The Queen of Sheba." But we are afraid that Mr. Dickin, who, by the way, includes even oratorio among his suggestions, has not considered the requirements of the film, first and foremost among which is action. If we take his suggestion of "Samson and Delilah" as an example, we would like to ask him how he would deal with the second act, the action of which, expressed in cinema technique, would occupy about as long as a tenth part of the music. The latter, of course, would bear considerable cutting, but even after that were done there would remain inevitably a long lyrical episode to which any cinema action would have to be in contradiction, unless the producer were content to let it be ineffective. Having taken a lead in the discussion of these problems, we feel that we may without impertinence venture to remind the musicians who are thereby attracted that no combination in which the special requirements of the film itself are not fully considered is likely to find favour. The problem is that of associating two techniques. This can be done, not by ignoring their divergences, but by developing to the utmost their few points of contact.

Stanford and Mozart.

We have not Sir Charles Stanford's "Interludes" before us, but reviewers are constantly reminding us of a sentence in it that runs: "One of the most curious and inexplicable signs of our time has been the hero-worship of the disciples of so-called modernity for Mozart." The latest of them to devote serious attention to this utterance is Mr. W. J. Turner in the *New Statesman*. But he, and others before him, are in reality wasting words. There is here something inexplicable, but it is not the modern cult of Mozart. To those whose acceptance of contemporary music is spontaneous and natural, the reverence of its creators for Mozart is a natural corollary, so obvious that it needs no explanation. To those who reject these developments, or whose acceptance of them is not spontaneous and natural, no explanation that one can offer will carry the slightest conviction. Mr. Turner cannot convince them, and nor can we. In the same paragraph Sir Charles remarks of Mozart: "He writes plenty of notes, but never a note too much, or in the wrong place." And still, in the context, he claims that modern "admiration of him cannot but be on the lines of an absolute opposition to his principles." It is the later phase of nineteenth century romanticism that has been overwhelmed in an avalanche of superfluous and meaningless notes. The ideal that has emerged from the confusion is that of writing not a single note without significance. The process has involved the elimination of a great deal that was obvious, and therefore devoid of special significance. But not only is it impossible to convince an unwilling listener that this is so, but such conversions, if possible, would be valueless, through not being spontaneous. As a general rule one might take this question of Mozart as a test. Those to whom the modern love for such music as his appears as a matter of course, have caught the modern spirit. Those to whom it is inexplicable have not. In other words, if you ask a so-called modernist why he loves Mozart's music, he will reply, because it is good. The curiosity, astonishment, or whatever it may be that is expressed in the question simply shows that the inquirer does not know what the modernist admires in music, and therefore cannot be receptive to the music the modernist makes.

In Ireland.

The effect which Irish particularism is to have upon the arts is on the knees of the gods. It can work for evil and it can work for good. When we read in *Irish Life*, for instance, that in a recent dancing competition the adjudicators disqualified many of the competitors because they introduced jazz steps into an Irish reel, we applaud the decision without hesitation, for the result of the mixture must have been a peculiarly noxious hybrid. But the application of the same principle in music would throw the Irish back entirely upon their own folk-song. The same writer refers to this question. He claims that in folk-song, Ireland is the richest country in the world, and if he had added, for its size, we would have accepted the statement without demur. But, he writes, "We must encourage the individuality of the modern Irish musician, and if it is to be done he must have a knowledge of what other countries are doing." In fact Ireland is in the same position as Russia was in the 'seventies, and ourselves perhaps twenty years ago. In the end we may hazard the forecast that the modern Irish musician will do as others have done, in spite of the advice that will be tendered him both for and against nationalism. He will please himself. And he will be right.

SIX MONTHS OF GILBERT AND SULLIVAN.

SOME REFLECTIONS.

By GEORGE E. DUNN.

THE longest London season of the Savoy operas since the end of the late Mrs. D'Oyly Carte's tenure of that theatre in August, 1909 (when the final performance included four acts from four different operas plus the overture to the then banned "Mikado"), engenders a few reflections.

The fascination of the series continues even unto the third generation, and the works appear as fresh as paint. Children and grandchildren have joined the ranks of the enthusiasts, and, so long as that is the case, the popularity of the series is bound to remain.

How does the present company compare with the original? Speaking generally, I believe it to be the best on record. Vocally not so, and, of course, certain individual performances of Barrington, Grossmith, Temple, Wyatt, Denny, Geraldine Ulmar, Jessie Bond, Rosina Brandram, Leonora Braham, and others are never likely to be equalled. But I think the acting all round is better.

The two "stars," Henry Lytton and Bertha Lewis, have been simply beyond criticism, except that Miss Lewis's fine voice is weak in certain vowel-sounds on certain notes, and that I do not think Mr. Lytton would shed tears if he never played *Major-General Stanley* again. Apart from this, I do not think any Savoy artists have ever played so consistently well. Leo Sheffield plays Barrington and Denny *rôles* very successfully. He has the additional advantage of possessing a fine voice, which his predecessors never had, and no player of the *Judge* in "Trial by Jury" has been able to sing the high G in the Judge's song like Sheffield. I think his best part is *Shadbolt*, and his weakest, decidedly, is *King Hildebrand*. The company are particularly fortunate in two departments where they have not always been so. They have two young men who can sing as well as they can act, and *vice versa*. Derek Oldham has proved one of the best leading juveniles on record, and, gifted with a personality of great charm, he has become a popular favourite. His *Fairfax* is magnificent, and his singing as *Frederic* is first-rate. Darrell Fancourt is a great find. He combines a fine bass-baritone voice with truly wonderful character-acting, and his versatility is extraordinary. Sydney Granville, an old Savoyard, and always a pleasant singer, has developed his acting powers greatly, and has thoroughly deserved promotion to the *rôles* of *Giuseppe* and *Grosvenor* amongst others. Leo Darnton, who has relieved Oldham of several of the smaller parts, has probably a better natural voice, but at present he mars it by a persistent tremolo; his acting will improve with experience, though even now it is passable.

The two principal ladies, Elsie Griffin and Helen Gilliland, have divided up the lead-juvenile parts pretty evenly. Both, however, appeared in "The Gondoliers," while in "Patience" and "The Yeomen" Miss Griffin was content with subsidiary *rôles*. Neither appeared in "Princess Ida," Winifred Lawson, a *débutante*, making a successful start in the title-*rôle*. Miss Griffin has the better voice, Miss Gilliland being the better actress, though both were quite efficient in the respective departments. Miss Gilliland has now left the company, but there are plenty of clever girls, headed by Elsie Coram, who have played minor *rôles* and who are worthy of promotion. Catherine Ferguson has a difficult task in succeeding such splendid soubrettes as Jessie Bond, Florence Perry, Jessie Rose, Beatrice Boarer, and Nellie Briercliffe. Her voice is not the equal of any of the above, but she is a capital little actress, if occasionally somewhat over-subdued. Her *Mad Margaret*, *Phœbe*, and *Melissa* were things of joy.

I think, on the whole, the solo vocalism as regards the ladies suffers by comparison with the old stagers, though not to the same extent as the chorus-singing, particularly as regards the men. That is manifestly inferior, but I believe it to be due to Mr. Toye's methods. He has trained his chorus on the lines of a high-class choral society, forgetting, I think, the different conditions of the stage. Consequently, the chorus-singing, though extremely refined, has lacked the necessary "punch." I am bound to say that it was better under the assistant conductor, Mr. Harry Norris, who is well conversant with stage effects. I noticed particularly that it was at its worst in "The Yeomen" (due very likely to the beards) and best in "Ruddigore," on account, I imagine, of the panel pictures acting as soundboards.

Where Mr. Toye excelled was in his wonderful reading of the scores and manipulation of the orchestra. Hidden beauties in all the operas came to the surface at his bidding; I could mention dozens of them.

With regard to the "traditional" renderings of the works, a very eminent musician said to me: "I should like to see the works done by a company which had never seen them before, stage-managed by a producer without any traditional knowledge, so that the works were put on in an entirely unstereotyped fashion." This would be highly interesting to us old Savoy enthusiasts, who know every piece of "business," but I do not think it would be fair to the younger generation, who have a right to demand that the operas should be presented as they were conceived by the authors and in the way they were introduced to their forefathers.

What is the favourite opera? The last-night voting is not necessarily an accurate test, for many voters may not have seen all the works, and many may have voted for a work which they had not seen. If encores are any criterion, I should say that 'The Mikado" would come first and "The Sorcerer" last.

IMPROMPTUS AND ETUDES.

By EDMUND X. KAPP.

The subject next week will be Granville Bantock.

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No. 17.—Lord Howard de Walden.

In London.

Some Fine Quartet Playing.

WHAT an orgy of transcendental quartet-playing we are having just now! First came the Léner Quartet, then the Flonzaley, followed within a day or two by the Beethoven Week of the London String Quartet, to which reference is made elsewhere, and next Tuesday we are to become acquainted with the "Hungarian" (Waldbauer) Quartet. This team is preceded by glowing reports, and is apparently about to challenge the unique success of its fellow-countrymen, the Léner. That is as may be, but meanwhile we notice that whereas for the latter, Hungarian music was adequately represented by Dohnanyi, and that towards the end of their visit here, these players are to make their first appearance with Béla Bartók's second String Quartet, Op. 17. This, at least, shows a closer contact with actuality. Meanwhile, the Flonzaley party has come and gone. The most striking impression they made this time at their one and only concert was that they brought to the work of a contemporary composer the same degree of concentrated study and intimate comprehension as to the classics. Not all string quartets do this. After playing Beethoven in E flat with this close understanding, it was quite refreshing to find that Goossens' Phantasy Quartet, demanding a very different style, found them equally alert and equally subtle. It has not often been played with so much buoyancy of interpretation.

Handel at the Coliseum.

There was an interesting innovation at the Coliseum last week. Instead of the usual type of selection played during the interval, Mr. Dove arranged to give us a movement from one of Handel's organ concertos, with Mr. Harry Wall as soloist. It was remarkably well played, especially when one considers the position of the orchestra and the organ. But what interested me most was the attitude of the audience, which, although it did not yield to any great demonstration of enthusiasm, listened to the music far more attentively than it does to that of the more familiar type. This is very encouraging, for it is more important that an audience of this kind should listen than that it should adopt the encoring habit of the ballad concerts. There have been some interesting turns lately, notably the Sakharoffs, a clever pair of dancers, with good taste in the choice of their music and in the devising of their costumes. Of the two I think Alexander Sakharoff gave the more remarkable performance, and this is no small praise when one remembers that his partner is none other than Clothilde von Derp, whom we used to admire so much in "Sumurun" and in the dance *matinées* she gave at the Comedy Theatre. She dances as well as ever, but Alexander Sakharoff displays greater originality. Then last week we had "Betove," whose name is an obvious skit on the French way of pronouncing Beethoven. His entertainment at the piano was distinctly amusing, but better suited to the intimacy of a cabaret than to the vast spaces of the Coliseum. Mme. Vera Lavrova (Baroness Royce Garrett) has become a favourite there. Her coloratura singing may be a little uncertain, but I have heard worse, and, as she has a winsome way with her, I do not blame this very human audience for liking her. This week the musical element is represented by Miss Carmen Hill, who is announced as England's best ballad-singer. I arrived in time to hear her sing "The Songs my Mother Sang" (Grimshaw), and am not prepared to dispute her title. Another singer in the programme was Mr. Malcolm Neil, a basso of the old school, who obviously could not complete his turn without "In Cellar Cool." His style reminded me so vividly of the classic days of the music-hall—now, alas! no more—that I caught myself getting quite sentimental about it. A delightful twenty minutes or so was spent with Miss Peggy O'Neil as an up-to-date Irish Charlotte cutting bread and butter, but for a king in exile whose appetite, however, she estimated on a scale generous enough to have satisfied those fortunate children for whom Werther's ideal love performed the same function.

First Performances by the L.S.O.

There were two novelties at the last concert of the London Symphony Orchestra, directed by Albert Coates. The first consisted of two concerted symphonic fragments from Roger-Ducasse's *mimodrame lyrique,* "Orphée." The music is pretentious, and pays the penalty in that it lacks subtlety. It is not lacking in skill, which is quite a different matter. Apart from the prevailing bombast which I dislike at all times, I could not reconcile such transpontine heroics with the gentle legend of Orpheus, however portrayed. The other new work was Prokofieff's Third Pianoforte Concerto, which one of my *confrères* has confused with his second work in this form. There is a certain quality about Prokofieff's music which always interests, even if one does not happen to like it. Those who disliked "Chout," for instance, have proved in the last few days that they cannot get it out of their minds, whereas if it had been dull, insipid music they would at this date have a difficulty in remembering what it was called. But this concerto displays another aspect of Prokofieff's youthful exuberance. He is himself a very remarkable pianist, and not afraid to make a kind of public confession of the fact that he finds the instrument not only an amusing one to play, but an amusing one to play with. Even when he indulges in a broad, quasi-sentimental melody, which is dropped into the finale like a piece of fat bacon into a *soufflé,* one does not suspect that it is only his fun—one is sure of it. The variations which form the middle movement are the most attractive section, the preceding *allegro* bearing traces of an earlier date of composition. Prokofieff's boyish outlook upon music is apt to deceive some listeners as to the quality of his talent. He is uncommonly gifted, but an irrepressible roguishness has caused him to give a misleading impression. By the way, it is interesting to note that both he and Albert Coates celebrated a birthday on the

occasion of this concert, the composer being thirty-one and the conductor, I believe, forty.

An American Soprano.

It was pleasant to renew acquaintance with Rosalie Miller, an American singer, who confirmed on a second visit the favourable impression she had made on her first. Her recital at the Wigmore Hall was uncommonly attractive. Perhaps it is my personal taste, but I was specially pleased with her inclusion of a group of songs by Chabrier. I like the mood in which he wrote his "Lied" better than that of his "Credo d'Amour," and still better that of some other songs which Miss Miller did not sing, but he is so neglected that I felt grateful to her, anyway. Another point: Contrary to some American singers who consider themselves superior to British songs, Miss Miller, since her first visit, had cultivated an acquaintance with them which resulted in a group, well chosen and well sung.

Another Bax Sonata

That evening, which was Tuesday of last week, Bessie Rawlins and Arnold Bax gave the first performance of the latter's Second Violin Sonata, composed in 1915 and recently revised. As the programme told us, its principal motive occurs also in "November Woods." It might have been added that the prevailing mood is not dissimilar. The composer acknowledges that the second movement, "The Grey Dancer in the Twilight," was influenced by the events of 1915, and one may well imagine the mood induced by those events in a temperament as sensitive as his. The resultant impression is a curious one. It carries a suggestion that one might term sub-acid, but it would be difficult to locate it in any special ingredient of the work. It is a kind of disguised bitterness that finds its outlet through a poetic medium which remains unconscious of it. This seems somewhat involved, but at the moment I can find no better way of expressing it. It is a fine work, though, for my own taste, I should have liked the final "Allegro feroce" to be a little longer, and the preceding "Lento," which is, after all, an interlude, a little shorter. Needless to add, the Sonata was finely played.

Shakespeare to Music.

Mr. Nicholas Gatty has a large measure of the sympathy of all those who look forward to the time when national opera will mean opera not only sung, but composed, by our own countrymen. With extraordinary zeal he has written one opera after another, without losing courage, although their fate has usually been that of isolated performances under more or less inadequate conditions. "The Tempest" is an opera that in any other country but ours would have had a reasonable chance of rewarding its composer. By that I do not necessarily mean that it would have brought him fame. None can say authoritatively upon what the success of an opera depends. But it would have been given the chance of doing so, and there are many operas of less merit than this that have achieved success. Three performances have been arranged at the "Old Vic," of which two have taken place and the third is announced for Saturday afternoon, May 13th. That splendid organisation once more rectifies the omissions of its bigger brethren. A great deal of the music is tinged with Wagnerism, but there is much more in it than this. There are moments where it reveals distinct individuality, and the whole is written with remarkable skill. It is not the way I, speaking for myself alone, would wish to see "The Tempest" treated. I dream of something much more elusive, much more iridescent. But my dreams are my own affair, and do not prevent me from recognising that, given the idiom, Gatty has used it very effectively. Within the means at its disposal the Old Vic presented this opera very creditably.

Opening of the Grand Opera Season.

The grand season at Covent Garden made a truly excellent beginning with "La Bohème" in the presence of an audience that came near to reminding one of pre-war splendours. The theatre was full, the public was of the right kind, and was not reluctant to display an encouraging enthusiasm. More than one of us felt again the old familiar thrill of a successful performance in a brilliant season. But, as with the Beecham Company, of which this one is the successor, that thrill was communicated not so much by the prowess of any individual performer as by the hearty collaboration of all of them. One came away not with memories of somebody's top note or somebody else's phrasing, but with the feeling that one had witnessed an opera well presented. I should feel tempted to describe the performance as a whole, without mentioning individuals, were it not that the reader is then apt to conclude that none of these was worth mentioning. Mme. Miriam Licette's singing has much improved during the time she has been absent from the operatic stage. It is not the voice itself, which has changed little, and was never of very rich colouring, but the use she makes of it is more skilled, and therefore gives enhanced pleasure. Olive Townend, on the other hand, was not at her best in her old part of *Musetta*, and I cannot help thinking that the excitement of the occasion must have had something to do with it. Tudor Davies, the tenor, is destined, if he takes care of himself, for a very good operatic career. At present he has all the requirements save one, the requisite number of years. He is hardly sufficiently developed for his voice to have the right weight and substance. But if he avoids the mistake of attempting to do too much with it at this sensitive stage of its growth, he will become a very fine operatic tenor. Already now he is entitled to much praise. Among the others were Percy Hemming, Powell Edwards, both of them experienced and capable artists, and William Anderson, whose voice was one of the best in the cast, though his part of *Colline* does not give much opportunity for its display until the very end, when he has the well-known song of farewell to a trusty and rusty garment. Percy Pitt conducted, and he knows his Puccini through and through. There were a few moments in the first act when the volume of orchestral tone was a little too much for the singers, but afterwards, by greater efforts on one side of the footlights and graceful concessions on the other, a better balance was obtained.

LONDON CONCERTS.

A VIOLINIST IN THE MAKING.

Fine Execution by Amy Neill.

The gift of executive facility is not an unmixed blessing. It conduces to contentment with brilliancy and superficiality, particularly if the possessor listens to injudicious friends. Miss Amy Neill's executive skill is remarkable for one so young. It gives her courage to attack the most difficult passages with confidence, and it removes from the hearer all anxiety concerning accomplishment; but in such sections of her recital her tone often became unpleasantly thin, and a lack of finish at the end of phrases marred the impression made at their commencement. F. G. W.

ÆOLIAN HALL, *April 27th.*

VARIED MONOTONY.

Miss Daisy Kennedy's Recital.

There was no lack of variety in Miss Daisy Kennedy's violin programme, yet the recital was not free from a certain monotony owing to her failure to realise sufficiently the difference in style of the music she interpreted. Bach's unaccompanied Sonata in G minor and Joachim's "Introduction, Variations and Finale" in E minor demand very different treatment to light pieces by Kreisler, Tor Aulin and Nandor Zsolt, and others of that ilk. Except when she differs from accepted ideas of intonation, Miss Kennedy always plays in a manner that excites esteem, but that esteem would be of warmer nature were she to be less insistent in her attack and more elastic in her phrasing. F. G. W.

WIGMORE HALL, *April 29th.*

BEETHOVEN FESTIVAL.

London String Quartet as Great Classical Players.

Familiarity evidently does not breed contempt on the part of the London String Quartet, or of London music-lovers generally, for the chamber music of Beethoven. There is something out of the ordinary both in the music itself and its performance which will crowd a large hall night after night for a whole week with no attraction save string quartets, and those all by the same composer. Those who to-day are decrying Beethoven as a mere relic of a past age would have done well to study these audiences, with their tense interest and strong emotion, and then ask whether the failure to touch their own feeling was in the music or in themselves. During the time the L.S.Q. has been absent it has improved in the subtler aspects of *ensemble,* and appears also to have increased its responsiveness to the call of romance. Once or twice in the course of some of the later works there was a too evident *cérébralisme* in the interpretation, and playing the whole of the seventeen quartets in chronological order, it was impossible to avoid the occasional weaknesses in the works themselves. On the whole, however, the Festival confirmed and enhanced the position of the London String Quartet as one of the greatest combinations of our day, particularly in the presentation of the classics.

ÆOLIAN HALL, *April 24th-29th.* H. A.

WELSH WALES:

Some Aspects of its Musical Feeling.

By LEIGH HENRY.

IN certain circles it is asserted that the Welsh are unmusical. "Y Gwir yn erbyn y Byd": Truth against the world, but let it be the whole truth; and such a statement is not even half. Wales may have relied too much upon its undeniable vocal gifts; but no nation with such abundant and characteristic folk-music, such melodiously lyrical poetry, and so ancient a musical tradition could, comparatively suddenly, become devoid of the sense which created these things. The assertion gives the English, or Anglicised, point of view; the Welsh may have another; we need each to see both sides of the question.

As a Welshman it seems to me that, while the Cymric mind may be antipathetic to foreign musical conceptions, the English idea of an unmusical Wales is due to an at least equal insensibility to important elements of Welsh musical feeling. In short, the Cymri cannot accept the Saesneg ideal, because they find it incapable of expressing fundamental impulses which have created an ideal of their own.

Race is no negligible factor in æsthetic feeling. Dr. Glyndwr Richards, speaking to the King after his choir's performance at Windsor, said that "while he spoke English, he thought in Welsh." Similarly, Welsh musicians expected to express Cymric musical feeling in a foreign idiom will be halting. Here, again, the disability is not one-sided. The censure of Wales is thought in English, though it deals with things Welsh. The continual reference to "music in Wales" betrays this, as much an attitude of provincial supervision as that of the Cæsar who wrote in Roman of the state of things in Gaul. Music in Wales is not necessarily *Welsh music.* For Welshmen music is not an abstract art, but a racial expression, something essentially Cymric in spirit and substance, and, vital and persistent as the national language, something by which alone can the fundaments of Welsh musical feeling be touched.

Realisation of the part played by racial psychology in art is a comparatively recent one, even among races where analytical thought has long been cultivated. Barely a century has elapsed since patriotic instinct led Weber to create the first "opera of the people" by incorporating in his composition, "Der Freischütz," folk-melodies of his native Germany, so creating a natural basis for a national German musical style. Decades elapsed before this idea spread, first to Russia, with Glinka, followed by the renowned "Five," later to Scandinavia, with Nordraak and Grieg. Not till our own times did de Falla and Turina bring to fruition Pedrell's conception of national Spanish music, or Bartók and Kodaly create a truly racial Hungarian musical type. Can it therefore be wondered at that Wales, where folk-song was a spontaneous recreation of daily life, remained long naïvely unconscious of the art-possibilities of its art? Can one be surprised, also, with such folk-song long regarded by academics as outside the range of "serious" or "high" music, that Welsh composers with more

than local ambitions found themselves obliged to absorb Germanic theory to obtain recognition in a musical world dominated by Teutonic ideas? Here is the real tragedy of Welsh music during the last half-century at least: the subservience of natural racial impulse to academic dogma. It is fashionable to decry Joseph Parry, David Jenkins, and my own father, John Henry; nobody could differ in conception from them more than I, but do not continual moments of essentially Cymric feeling in their work make one weep for the frustrated beauty which they might have created in an age when Wales had its own musical education in its own hands, guided by Welsh ideals, not those of a MacFarren-dominated English Royal Academy branch of the Leipzig Conservatorium? The last generation of Welsh musicians were victims of the innate Cymric sense of modesty and reverence, which, despite anecdotes concerning Welsh conceit delighted in by foreign academics, underlies the religious fervour of Wales, as well as its childlike pride in the successes of its natives abroad. Only an innately musical nation could have survived the deadly fog of Victorianism to give us such individual and Cymric musical thinkers as the late Harry Evans, the late Ffrançon Davies, Edward German, or young men of such sensibility and promise as Gwynn Williams.

We hear much of those who are "carrying a torch through Wales," but torches are dangerous; they can start incendiarism as well as illuminate, especially where arid influences have dried up much of the natural growth. Why carry fire to Wales? Ages of English methods have associated it too dubiously with the English swords which defaced so many Cymric memorials. Teutonic attempts to fire the Celt have had disastrous enough consequences in the damp boglands of Ireland. It should be well pondered before fire is fanned in a Cambria of mountains once volcanic. Those who quote derisively Thomas Price's adaptation of Taliesin's Elegy, "Could Cambria sleep with the light upon her eyes?", too often forget that the ancient bard's original had the word "Lloegria" (England) in place of "Cambria"! And with that light, which is not upon, but within, the eyes of Wales, no artificial luminance is needed. The gas-lamp (in more ways than one) is a typically English conception of illumination; that of Wales is an inner, spiritual light, which shines in her folk-melody, her poetry, and legendary tradition.

(To be concluded in next week's issue.)

We have just heard that Mme. Suggia is giving an orchestral recital with the New Queen's Hall Orchestra, and Sir Henry Wood, at the Queen's Hall, on Thursday evening, June 22nd, at 8.15, prior to her departure for Spain and Portugal.

Georg Schneevoigt, the conductor of the Stockholm Konzertverein, has been invited by the French Minister of Arts to conduct two concerts in the Opera at Paris in June. The suggested programmes include Beethoven's 9th Symphony.

LETTER FROM VIENNA.

Anne Thursfield and Arthur Bliss.

A group of English artists gave three concerts, and Anne Thursfield and Arthur Bliss were responsible for the first. Mrs. Thursfield began with old English and old French ballads, and continued with more modern Russian, French, Dutch, and English songs, showing the many aspects of her talent and the impressiveness of her voice. We heard again the charming "Nursery Rhymes" and "Madame Noy" (Arthur Bliss) played very excellently by a small orchestra of the Philharmonic. I have also had a very excellent impression of "Conversations" by Bliss. This is an amusing composition, full of that particular lightness which a good comedy should have—that is: the listener is not aware of the fact that great mastership is necessary to create such a light work of art.

Holst's "Planets."

On the second evening Adrian Boult, whom we admire as an excellent conductor, performed the two Symphonies of Elgar and four numbers from Holst's "Planets." Elgar is well known in Vienna, and the Viennese public appreciated his aristocratic writing, which is so well in tune with our sympathy for Brahms, at a time when Elgar was quite unknown in other countries. Holst's "Planets" have made a strong impression. I personally liked best the first number, "Mars," but the public seemed to appreciate "Mercury" and "Jupiter" most. All of them gave evidence of a very strong and personal musicianship and of an unusually impressive expression.

The English Singers.

The English Singers (Flora Mann, Winifred Whelen, Lillian Berger, Steuart Wilson, Clive Carey, Cuthbert Kelly) sang English madrigals by Thomas Weelkes, Thomas Bateson, and Thomas Morley. At the third concert they appeared again in two groups of madrigals by Weelkes, Orlando Gibbons, and Wilbye, and also in folk songs, arranged by Vaughan Williams, which fascinated the public.

Some Conclusions.

The last concert was opened by the prelude to the third act of "The Wreckers" by Dame Ethel Smyth, followed by "November Woods" by Arnold Bax. Arthur Bliss conducted his "Rhapsody" and the music to Shakespeare's "Tempest," which excited some philistines to a very high degree. We are fortunate since this winter in knowing more of the English music, and the old prejudice against it can only be continued by those who bear ill-will to English composers, because this is a new era which no doubt will bear fine fruit. The chamber music concert at the Salzburg should offer further opportunities to increase the friendly spirit which has now been established.

EGON WELLESZ.

THE NEWS.

Vatican Choir in London.

The visit of the Vatican Choir to London will be one of the most important musical events of the month. The choir, which numbers seventy members, of whom approximately two-thirds are men and the remainder boys, will be conducted by Mgr. Raffaele Casimiri, the head of the Pontifical School of Music. The programmes of the two concerts, which are to be given at the Royal Albert Hall on May 13th and 20th, will consist mainly of the works of Palestrina and Perosi.

After leaving London, the choir will visit some of the principal provincial towns, including Dublin, Edinburgh, Glasgow, Liverpool, Manchester, Cardiff, and Birmingham.

Composer's Generosity.

In connection with the Elwes Memorial Fund, it is very gratifying to hear of the generosity of Mr. Thomas Dunhill, the well-known song-writer. Recognising the value to music of the late singer's wonderful interpretations, Mr. Dunhill has announced his intention of sending the Fund a percentage of the royalties accruing to him yearly from the sale of his "Wind among the Reeds" cycle, the popularity of which he feels to be largely due to Mr. Elwes' singing of them.

Spanish Folk-Song.

Lovers of folk-song will be particularly interested in the Andalusian Festival at Granada this summer, as the principal feature of the Festival will be the contest between famous singers of old Andalusian music.

It is expected that many students of Spanish folk-lore will be present, as much interesting information concerning the subject will doubtless be forthcoming.

Milan Opera Troubles.

From Milan comes news that the performance of Pizzetti's new opera "Debora" may be postponed until the January of next season. The reason given is the shortage of time for rehearsals.

Festival Dates.

A mistake occurred in last week's issue concerning the date of the Nether-Rhenish Festival, which is taking place from *July* 8th to 14th instead of in *June* as was previously stated. Another correction in festival dates is that of the Munich Opera Festival, which is not to open until August 1st, and will continue until the end of September. Previous to this there will be a Brahms Festival in June, and also a series of concerts showing the growth of German orchestral and choral activities. In these the Munich Academy and other leading organisations will co-operate.

Musical Postage Stamps.

What is probably a unique set of postage stamps in existence has just been issued by the Austrian State. The head on each stamp represents one of Austria's greatest composers:—Haydn, Mozart, Beethoven, Schubert, Bruckner, Hugo Wolf, and Johann Strauss. The portraits of the first three are actually reproductions from valuable old pictures, each stamp being quite a work of art.

We hear that the demand for these musical postage-stamps was so great that the whole supply was bought up at once, and that collectors are now eagerly seeking for them and buying at fancy prices.

Lyric Art at Venice.

From September 6th to 9th Venice will be the scene of a "Congress of Lyric Art," which is being organised by the Unione Lirica Internazionale. Many foreign artists, as well as Italian operatic singers, are expected to take part.

Music at Blackpool.

Easter Week music at Blackpool included a special Easter Sunday concert, at which the soloists were Caroline Hatchard, Adela Verne, and Frank Mullings. The Tower Grand Orchestra, under the direction of Mr. J. Woof Gaggs, played Wagner, Offenbach, and Berlioz, and we hear that an audience of over 2,000 people assembled. Packed houses are also reported to have been the order of the day at the Winter Gardens and Pier concerts.

The Right Spirit at Bristol.

The success of the Cecilian Choral Society's last concert must have been of great encouragement to the originators of the movement. Drawn entirely from members of the staff of the Bristol branch of Messrs. J. S. Fry and Sons, Ltd., the choir now numbers approximately 170 voices, and we hear that their recent performance of Mendelssohn's "St. Paul" was entirely successful. Congratulations to the conductor, Mr. Charles Read, and to other enthusiasts who have helped and inspired the movement.

Nottingham News.

Except for the University Concert, the musical season in Nottingham has been closed by performances given by the various choral societies.

We hear from our local representative of the success of the University College Chamber concert, for which a magnificent performance of Elgar's Quintet, Op. 84, by the L.S.Q. and Miss Cantelo was a fitting climax to the series.

For the third successive year the St. Mary's Choral Society has given the "St. Matthew Passion," under the direction of Dr. Frank Radcliffe.

The choir directed by Mr. Harris Barke has also given two performances of the "Messiah" at Kirkby, and the Bulwell Choral Society concluded their season with a performance of "Elijah," Part I.

At St. Paul's Church, Colwyn Bay, Brahms' "Requiem" was given on Good Friday, with orchestra and organ, under the direction of Mr. C. Morton Bailey, Mus.Bac., F.R.C.O. The solos were taken by Mrs. S. B. Moore, of Manchester, and Mr. J. C. Brien, Liverpool Cathedral.

AMATEURS IN OPERA.

BY ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

A Refreshing Revival.

After a surfeit of the more popular Gilbert and Sullivan works, "Utopia, Ltd.," proved delightfully entertaining, and the South London O.S. are not only to be congratulated on the production generally, but also upon the opportunity they gave their patrons of witnessing this opera. A word of special praise must be given to the chorus, who worked enthusiastically throughout. They won a well-merited encore for their unaccompanied chorus in Act II., and reflected great credit upon their veteran conductor, Leonard C. Venables. Arthur Buddell made a distinct impression as the company-promoting *Goldbury,* being alert in his acting and singing with good tone and clarity of diction. As *King Paramount* W. G. Street was humorous in a bland and easy manner, while excellent support was rendered by A. J. Bryant (*Scaphio*) and Leo Kennedy (*Phantis*). The songs of *Captain Fitzbattleaxe* were artistically sung by Don Osborne, but he needs more emphasis in his acting. The Princesses, *Nekaya* and *Kalyba*—looking remarkably like the Orphans of the Storm—were delightfully and demurely played by Eileen Judge and Ethel Holland, while their elder sister *Zara* had a charming exponent in Louie White, who rendered the florid music with ease and finish. The English governess, *Lady Sophy,* was competently played by Maud Walgrave. The dressing—an important factor in this opera—could have been improved upon considerably. The orchestra and the production were both good, and credit for the latter must go to E. W. Judge.

"A Country Girl" at Hanwell.

It is good to be reminded of the pleasures of one's youth, and happy memories were revived by a visit to the Park Theatre, Hanwell, on April 26th, when the Ealing and Hanwell O.S. presented "A Country Girl." On the whole, the Society is to be congratulated upon a fine performance, although there were at times indications that more rehearsals would have been beneficial.

Pride of place among the ladies must be given to Florence Richardson for her rendering of *Marjorie,* for she is the possessor of a particularly sweet voice, and is an actress of considerable ability. May Davies, who played the *Princess of Bhong,* was, I believe, making her first appearance, and she is to be congratulated, for she showed no trace of nervousness, and spoke and sang with the art of an "old hand." Nora Stanton appeared overweighted as *Nan,* but her Devonshire dialect was real and well-sustained. A neat sketch of *Madame Sophie* was given by Winifred Shareman, who revealed a keen sense of humour, and her dancing was a distinct feature. The small parts were all adequately filled, and Betty Perkin (*Mrs. Quinton Raikes*), Gladys Mantell (*Nurse*), Dora Penney (*Miss Carruthers*), and Rotha Shepherd (*Lady Anchester*) all made their mark. Edgar Stanley was a source of continuous merriment as the ubiquitous *Barry,* seizing every opportunity to extract genuine fun, and while he played the character on somewhat broad lines, this in no way detracted from his performance. His duets with *Sophie* were particularly bright, though the famous "Chick" number was one of the instances of under-rehearsal. William Ashford was a resplendent *Rajah of Bhong,* his fine resonant voice suiting the character, and Clement Wood made a manly *Geoffrey Challoner,* acting and singing particularly well. H. Wescombe Penney was not well cast as *Sir Joseph,* and he would have been happier in a quieter character. Ernest Hill made the most of *Douglas Verity,* and Leo Johnson looked distinguished as *Lord Anchester. Granfer Mummery, Lord Grassmere,* and *Rabe Fairway* were adequately filled by Messrs. Slocombe, Smith, and Phillips.

The chorus was a distinct feature of the production, their team-work and strict attention to the conductor's bâton being most praiseworthy. The orchestra, under the conductorship of Mr. A. C. Praeger, F.R.C.O., played excellently, at no time being too predominant. Madame Jessie Hogarth had arranged the dances, and the result of her excellent tuition was apparent. The opera was produced under the direction of Mr. H. L. March, who is to be heartily congratulated.

F. E. L.

Fairies and Fighting Men.

Habitués of the National Sporting Club (King's Hall) must have been greatly astonished by the appearance of fairies where fighting men usually congregate, but the occasion was the London Joint City and Midland Bank Operatic Society's performance of "The Princess of Kensington" on April 6th, 7th, and 8th. This opera contains some dainty music by Edward German, but the "book" is so involved as to render a synopsis necessary. The work from every point of view is difficult, and the members of this society can be praised for a very creditable representation. The chorus did good work, but should articulate more distinctly. In the difficult character of *Puck* with its numerous impersonations Fred Manners did exceptionally well, while William Slater as *Jelf* sang most pleasingly and played capitally. Frank A. Cadman made a bright *Brook Green,* scoring in the "London Apprentice" song, also in "Seven o'clock in the morning" with Violet Coombs, a charming *Joy.* As *Yapp,* the policeman, Archibald G. Moore made very little impression, but proved his worth when the body of the man in blue becomes inhabited by the spirit of *Azuriel.* A clever study of *Old Ben* was given by Robert Leefs, and the passionate lines of the real *Azuriel* were declaimed with fierce intensity by Victor E. Mills. Irys Bartrom as *Kenna,* though palpably inexperienced, used a pure high soprano voice with good effect, but the words of her songs were indistinct. The orchestra, under C. Kennett Dryden, was good, but at times overwhelming. Claude Selfe was responsible for the excellent and artistic production.

BOURNEMOUTH EASTER FESTIVAL.

The Final Week.

THE final week of the Festival has been principally occupied with a series of performances by Alfred Haines' English Ballet, but three important events remain to be recorded.

The Thursday Symphony Concert introduced Mr. W. H. Reed's clever "Whimsical Fantasy—'The Lincoln Imp,'" which the composer conducted. The fanciful humour of its "programme" affords opportunity for some brilliant orchestral effects, which are invariably successful, the only fault lying in the fact that the joke is a little too prolonged.

A Concert Overture, "Thanet," by Alfred M. Wall (conducted by the composer), was also included. This is "intended to reflect something of the gay holiday spirit" found at Margate and neighbourhood. If the total lack of ideas and occasional vulgarity are intentional, the composer may be said to have succeeded in his portrayal.

Mr. Arnold Trowell was the soloist in his own arrangement of Haydn's second 'Cello Concerto in D, a tuneful and interesting addition to the scanty répertoire for this instrument.

On April 29th Mr. Albert Coates conducted the entire programme, which was not remarkable for originality, but nevertheless drew a very large audience. His reading of Beethoven's Fifth Symphony may be open to question on some points, but the "Meistersinger" Overture and the finale from "Scheherazade" showed him and the orchestra at their best.

Madame Suggia had the distinction of being the only foreign performer during the festival, and her rendering of Saint-Saëns' A minor Concerto gave extraordinary interest to a usually uninteresting work.

Mr. Dan Godfrey and all concerned may be very heartily congratulated on the success of their labours. The record influx of visitors can be largely attributed to the attractive scheme of concerts, and the excellent financial results give reason to hope for a similar effort next year on even more ambitious lines. G. B.

Sir Frederick Bridge, C.V.O., M.A., Mus.Doc., will play one of his own compositions and will speak on behalf of the Organists' Benevolent League at an organ recital to be given by Mr. Allan Brown, F.R.C.O., at the City Temple on Saturday afternoon, May 6th, at 3 p.m.

Eugene Goossens and his orchestra are giving their services for the concert in aid of the Gervase Elwes Memorial Fund, which is taking place at the Royal Albert Hall on Empire Day, May 24th. The programme will consist almost entirely of English music. The celebrated choir from Westminster Cathedral, under the direction of Dr. R. R. Terry, are also taking a prominent part.

On May 17th the Music Club are giving a reception to Rachmaninoff, and it is interesting to note that he has expressed the wish that the evening's music may be entirely English.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

Liszt's "Sardanapale."

The Editor, *Musical News and Herald.*

Sir,—Hans von Bülow, writing to his mother on June 21st, 1849, mentions that Liszt stated that he had several pianoforte concertos lying ready in his desk, with which he hoped "to pay some of his bills," also that he had "practically completed an Italian opera, 'Sardanapal,' after Byron."

Bülow adds that this is a secret, which Liszt did not wish to be generally known.

It seems likely that this is all that we are to know about this "mystery" opera.

Another "lost" work is the early "Symphonie Révolutionnaire."

Liszt's theatrical temperament developed at an early age: when only fourteen years old his one-act opera "Don Sanche, ou Le Château de l'Amour," was produced in Paris (October 17, 1825), and had a run of three nights.

PERCIVAL GARRATT.

The Curative Value of Music.

To the Editor, *Musical News and Herald.*

Sir,—It is good to read in your issue of April 8th of the splendid work being done by the Vocal Therapy Society. That this idea of the curative value of music is no new one is well known. Childish recollections of the First Book of Samuel and (perhaps in adolescence) a chance encounter with Herrick's "To Music, to becalm his fever," are obvious reminders of this.

May I, though, be permitted to recall a less-known tribute to the worth of this idea? There is ample record in our early writers of the fact that those going on a long, and probably arduous, pilgrimage often carried with them some means of music-making, such as a bagpipe or a flute. Among the papers of the State Trials of the reign of Henry IV. it is written:—

"I say to thee that is right well done, that Pilgremys have with them both Syngers, and also Pipers." The reasons which prompted this were evidently of the same nature as those which animate the supporters of the good cause of the Vocal Therapy Society, for the chronicle continues thus:—

"Whan one of them, that goeth bare foote, striketh his toe upon a stone, and hurteth hym sore, and maketh hym to blede, it is well done that he or his fellow begyn than a Songe, or else take out of his bosome a Baggepype for to drive away with soche myrthe the hurte of his fellow." Thus is seen how music can (in William Watson's fine phrase) "bind the scattered ages with a song."

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An amusing touch is provided under the heading of Wedding Scenes. For a Wedding in Church, Wagner and Mendelssohn are indicated, whereas lovers who elect to choose the more prosaic rendezvous of a registrar's office must put up with a wedding " gavotte " by Rimmer.

Apart from this catalogue Messrs. Hawkes issue a " Photo-play Series " of short movements specially written by H. Finck, Frederick Noyes, and others. These are published at popular prices: full orchestra at the low price of eighteenpence. There are several agitato movements for riots and struggles with plenty of diminished sevenths and noisy *remplissage* in the orchestration; light entractes for drawing-room scenes, " Grand March " for pageants, etc.

None of the music has much distinction, but it has a negative value in that it will not tempt a musical patron of the cinema to focus his attention on the orchestra and not on the screen.

B. Feldman & Co.

The catalogue of orchestral music published by the Hamburg firm of Anton J. Benjamin & Co. has been secured by Messrs. Feldman. The works are arranged for salon orchestra, the parts being cued so as to ensure a satisfactory ensemble with any number of performers.

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The orchestral arrangements have been done in a masterly manner, and the length of performance is given in minutes. PERCIVAL GARRATT.

THE VIEW OF THE MUSIC DIRECTOR.

Musicians who Fit the Film.

THE recent articles respecting music for the cinema appearing in *Musical News and Herald* have been exceedingly interesting and helpful. Interesting in that they show much activity in the musical mind as to the possibilities and desire on the part of the modern high-class musician to cope with the great opportunity which this form of rendering music opens to us. Without detracting from the quality of other contributors, I, personally, feel I must single out Mr. Jean Michaud's as the most valuable item from the cinema musical director's point of view. A point much overlooked by the majority of musicians who discuss this matter is that, granted we accept the value of Borodin, Rimsky Korsakov, Stravinsky, and others of the moderns whose music does and can apply to film work, their entire compositions would not take us beyond three or four super films, so that we are still left with the necessity of going back on all the old masters to continue the demand for two or three changes per week.

Is it generally known that the entire output of orchestral works is necessary to keep pace with modern film work?

Musical directors import works from America, France, Germany, Italy, and, in fact, everywhere possible to add to their libraries in order to prevent too frequent repetition; notwithstanding all the shortcomings, I think it a matter of congratulation that at the moment we have some thousands of musicians in the country fitting films with three changes weekly, which shows what a knowledge they possess of compositions necessary for this purpose, whereas a few years since, a director in theatre or music-hall had little opportunity to play anything but the popular crazes of the moment.

This article is rather a defence of the present-day Cinema M.D., and is written with a view to open up friendly discussion that should be helpful to all concerned in the business, which has not only come to stay but is no doubt a great opportunity to educate audiences to appreciate music and musicians at their true value.

I have seen films badly treated musically by leading musicians, and also splendidly fitted by a man of lesser musical standing, who has possessed the film sense, so to speak, so that all our opinions on the subject are worth having, and should be helpful in arriving at some valuable conclusions to our mutual benefit.

H. A. HARRISON.

FILM PICTURES IN BERLIN OPERA HOUSE.

Cinema lovers scored a triumph in Berlin on April 9th, when, for the first time in history, a film picture was shown in the Berlin Opera House. The occasion was the benefit of the Invalid Fund of the Staatsoper. The film, which was based on Hauptmann's poetic drama " Hannele's Himmelfahrt," was accompanied by the Opera House orchestra itself. Director von Schillings conducted, having previously selected and fitted the music to the picture. His choice included parts of Schumann's " Manfred," Schubert's " Unfinished," Mendelssohn's " Midsummer Night's Dream," and Scotch symphony, and Pfitzner's " Palestrina " and " Christelflein." We hear from a correspondent of the fine artistic effect and triumphant blending of music and motion picture which was achieved.

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The Daily Sing-Song.

Advocacy of the "Daily Sing-Song" in schools has led to some misguided enthusiasm lately. Some writers in the Press have hailed the proposal as if it were a monkey gland for the young that would bring musical joy for life. Following up this point, Mr. Thos. B. Adams, from whom a letter appeared in our correspondence column on April 22nd, now writes: "How the daily singing of unison songs, accompanied by a piano, will lead to musicianship and the staff notation passes understanding and is contrary to experience. During the war most men took part in nightly sing-songs, but if that has flooded the country either with trained singers or musical people who flock to concerts it has escaped my notice." Mr. Adams applies the Shavian aphorism, "You cannot learn one thing by practising another." He adds that "if you sow folk-songs taught by ear you cannot expect to reap singing at sight." He reminds us that the years when payment was made by results were "the palmy days of sight-singing in schools, as of school choirs that could sing and appreciate two- and three-part harmony." Since the above was written a letter from Mr. Adams, having the same tenour, has appeared in *John o' London's Weekly*, where this discussion began. It is all to the good that the fallacies of the original article by Mr. T. Moult have been set right at the source.

MUSIC IN THE UNIVERSITIES: OXFORD.

By PROF. SIR HUGH ALLEN.

ALTHOUGH temporary indisposition prevented Sir Hugh Allen from reading his promised paper at the close of the session of the Musical Association, his subject was ably treated and discussed. It proved to be a valuable survey, both historical and suggestive. There was an excellent attendance at 160, Wardour Street, W.1, on April 25th, and Dr. John E. Borland was called to the chair. Dr. Cyril B. Rootham read the lecture notes and supplemented them with his own Cambridge experiences.

Sir Hugh Allen enquired (1) what music had been in the University; (2) what it is; and (3) what it might be. At Oxford, up to 1626 (when the chair was founded) music formed part of the ordinary arts course, and was confined to the study of the musical writings of Boethius. Efficiency in these was all that was required for B.Mus. up to the end of the sixteenth century. For D.Mus. some skill in composition had to be shown, generally a song in so many parts, or a Mass. From 1550 to early seventeenth century the following fine musicians took degrees at Oxford: Marbeck, 1550; Sheppard, Thomas Morley, and John Dowland, 1588; Giles Farnaby, 1592; Richard Nicholson (first Professor), 1595; Thomas Tompkins, 1607; Richard Dering, 1610; Martin Peerson, 1613.

When the Chair was founded in 1626 the scheme clearly provided not only for theory but practice. A lecture was given by an M.A. nominated by the Proctor once a year in the Act. But the chief thing was that the Professor had to take weekly practices in the Music School for part-singing and playing. That was real practical politics, and if only the original wishes had been carried out vigorously, instead of falling into abeyance by about 1680-5, the whole plan of University music would have been different. People would have learnt that music could not flourish by theory only, and that you must make it, hear it, and live with it in close companionship. During the greater part of the century chamber music flourished. Weekly meetings of chamber music-lovers were held in Ellis's house in Broad Street every Tuesday (like the Club to-day); those who went paid sixpence each week. A. Wood gives lists of University dons and masters of music (the professionals of Oxford). This remarkable list includes Nathaniel Crewe, Bishop of Durham, of whom Wood says: "N.C., Fellow of Lincoln College, violin and violist, but always played out of tune *as one having no good ear.*" That was the Crewe who gave the benefactions to the University known as the "Creweian Benefactions," out of which the stipend of the Professor of Music is "augmented"! Music was regularly a part of all big University functions, and the people who played and sang were called "the Musick or the University Musick" as opposed to the Town Band or Waits.

There were tremendous musical doings at the opening of the Sheldonian, 1669, which lasted four days. Benjamin Rogers composed some of the music, and there was a lovely little thing by William Child, "O bone Jesu." It is curious that during the records of the years 1680-1730 Purcell is very little in evidence in Oxford. Musically, Oxford had gone to sleep, and in practical music nothing was done. Then Handel came (1730) to stir things up a bit. He gave five performances in the Sheldonian (at one of which "Esther" was performed). Hearne was very contemptuous of him and his "lousy crew," as he called them, and could not understand why people should pay 5s. a ticket for such things.

Then came the building of the Holywell Music Room, in which most Oxford music was performed for the rest of the century. During the years 1750-1800 or thereabouts, nine-tenths of all the music performed in the Music Room was by Handel! During the early years of the nineteenth century

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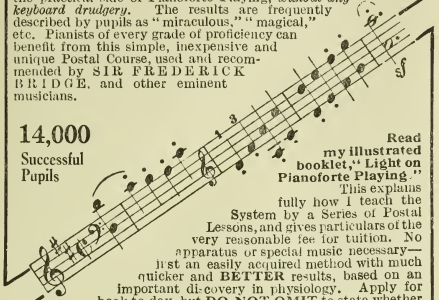
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things became different, and the Music Room found it harder than ever to make ends meet.

The renaissance of Oxford music began with Ouseley's appointment as Professor. He reorganised the whole business of degrees (examinations did not exist in Crotch's time, nor in Rowley Bishop's). Ouseley's position at the University gave a great fillip to music, and made people believe that a gentleman might have to do with music without being defiled. The rest of the nineteenth century is well known, but two or three points stand out. (1) Stainer brought a new standard of values to Oxford Chapel performances. (2) Parratt made it the Mecca of all organ playing, and eventually, through his teaching, made English organ-playing the finest in the world. (3) Parry gave a distinction to his professorship of the finest musicianship and scholarship that any University has ever had. The Greek plays owe everything to him at Oxford and a good deal at Cambridge.

Three lines along which music for fifty years has been developed in the University are these: (1) *Chamber music* by the Institution of the O.U.M.C. in 1872 by C. H. Lloyd, providing twenty-four concerts a year by professional players every Tuesday of term. The Balliol concerts every Sunday. The O.U.M.U. (now merged with O.U.M.C. for undergraduate players and singers), which still functions on Fridays. The Ladies' Musical Club with four concerts every term, also held in Holywell Music Room. (2) *Orchestral Music*—Lloyd had a very good orchestra which was almost entirely Oxford, but when he went to Eton it gradually petered out, and the present orchestra came into being in 1902 for the special purpose of accompanying Bach's "Matthew Passion" music. Since then it has done all kinds of things, and is now reviving from war difficulties. (3) *Choral Music*.—The Oxford Choral Society was a flourishing institution conducted by Allchin, but he died forty years ago. The Philharmonic Society and the University Society fluctuated in fortune, and Dr. Roberts created a Madrigal Society, which did all sorts of big works. This Society was given up when the Choral and Philharmonic were amalgamated. The Bach Choir was founded on a very small scale in 1895, then became the chief choir of Oxford, numbering over 400 members, of whom 90 per cent. are members of the University.

The lack of a resident music professor was a drawback, though Parry and Parratt laid themselves out to work in with the music of the place, and it is now a going concern. A magnificent library of music has been collected and placed in a room where students can read and be taught, but may not sing and play. This latest weapon in musical defence was secured largely by the influence of Dr. Strong—Bishop and musician in one. The classes for degrees are arranged as for First B.Mus. and Second B.Mus. All students, however, go to classes in aural training, which classes are recognised as being of real importance. The Choragus (Dr. Ernest Walker) is indefatigable in instruction, and keeps the most searching eye on the books of the library. As far as hearing music goes, Oxford and Cambridge are very good places for musical study. It has often been suggested—it has even twice been tried—that there should be schemes of instruction in instrumental music, such as pianoforte, violin, organ, etc. But the terms are short, occupations are engrossing, noises in College or in lodgings are objected to. Some keen undergraduates go to London for instruction during and after term. The conditions are not as good as they may be some day. The University Commission was asked to give a small sum of money out of any grant they were likely to make to the University for musical purposes, and they were specified as (1) to pay lecturers in music who teach for degree examinations and who are now only paid by fees; (2) to provide opportunities of hearing more orchestral music; (3) to provide better means of illustrating lectures which at the moment the Professor has to pay out of his exiguous stipend; (4) to pay for upkeep and looking after the library and music, and to buy new music as it comes out, and for binding; (5) and, most important, to have a house devoted entirely to musical needs, with a caretaker, where rooms for practice and for study are available, and where the library can be housed, and where lectures given at any time of day can be illustrated without disturbing anyone. Both Universities have been so fortunate as to be given low pitch instruments. Oxford is particularly in need of a decent concert hall.

From the University point of view a large number of college concerts is a disadvantage to the bigger music. As regards requirements for degrees, a Bachelor of Music should be a real musician first and foremost, and the examinations should always make for that end. The first B.Mus. should establish him as knowing his school work. The second as showing his ability to apply it, and write music. Much more stress should be laid on history and knowledge of scores. The D.Mus. should be made to show that the real musician is also the matured and experienced one who can expound, direct, create, or lead. He should know the reason for the faith that is his, and have at his fingers' ends a considerable number of scores and works which make him a sound and well-read musician. Above all, he must be alive and not smothered with his knowledge. But all degree-holders ought to be able to play.

[Next week will appear Dr. Rootham's continuation regarding Cambridge music and further information about other Universities contributed in discussion.]

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MISCELLANEOUS

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by the award of 96 marks to the Prudhoe Gleemen for singing Bantock's "Lucifer in Starlight." Haltwhistle Female Voice Choir won with 92 marks. The junior choirs also had a successful day.

Advice to Young Composers.

SELDOM does one hear the criticism of the adjudicators in the festivals that have classes for musical composition. It is postal work, and goes unseen except by the candidate, and even he or she is known only by *nom de plume*. The following criticisms, however, have been shown to me, and they seem to be worth quoting for the benefit of other young composers: "This effort betrays scanty technique. The tonic and dominant chords of G major and B minor, always in the root position, have to serve as your entire stock-in-trade. You should get plenty of exercise in harmonising other people's tunes before you try to harmonise your own." This is the advice given to a young song composer: "One must learn the alphabet before beginning to spell, and one must learn to spell before trying to write. Do you believe that the simplest thing in art can come off by accident? If it did where would the merit lie? Do, *do* learn the rudiments of music. I assure you it is worth while." Encouraging another candidate whose superscription was "Hopeless," the examiner said, "There is nothing to be hopeless about; your harmony is mostly quite decent. Your bass has a sad time of it in the last line. Sing it yourself. Besides, what is the matter with making a proper conventional cadence? Don't try to be original in the wrong place."

Bach Un-Welsh.

MOUNTAIN ASH has a huge pavilion to which 10,000 people were attracted on Easter Monday, when the annual eisteddfod was held. The entry showed decline, but merit rose, especially instrumentally. Messrs. W. M. Lewis, J. M. Nicholas, and T. D. Jones adjudicated. Bach is regarded as being alien to the Welsh temperament, but the Mountain Ash Choral Society (Mr. T. W. Millar) gained 94 marks for singing Bach's "Lord, our Redeemer."

Sussex' Loss, Kent's Gain.

EAST SUSSEX and Tunbridge Wells have a festival which seems uncertain as to its future. "Is the centre to remain in Tunbridge Wells?" it is asked, "and to extend into the West Kent villages now that the festival at Tonbridge no longer exists; or is the East Sussex festival to remain within its own county, moving its centre to one of its own towns, or joining one of the already existing Sussex festivals?" It is suggested that Tunbridge Wells should take over the festival. The result will be settled by the festival now due.

Singing by Ear Preferred.

ABERDEEN regards the increase in the number of entries at its festival as gratifying. The festival was fortunate in having as adjudicators Dr. Walford Davies and Dr. W. G. Whittaker. Remarkably full notices are given in the local press. When lecturing, Dr. Davies advocated the giving of melodies to children rather than twenty minutes a day of sol-fa syllables, but the local superintendent of music pointed out that the children in Aberdeen got music for only twenty minutes a week. There has been a regrettable decline in entries from outside Aberdeen compared with the wide area provided for.

Go Fast, go Slow.

TEMPI questions never cease to worry candidates. A case in point is the song, "The Gentle Maiden," which last year was given by Mr. Plunket Greene as an example of rapid tempo with sweeping phrasing. This year, when the song was sung at the Aberdeen Festival, a competitor adopted this view, but Dr. Walford Davies condemned the rapid tempo as pulling the song out of its natural rhythm.

Bagpipe Competitions.

MOTHERWELL has a festival promoted by the workers of Messrs. Colville. Entries were fewer this year, but attendances larger during the two days' competitions in the Town Hall. Bagpipe solos headed the list of awards. The Scots song section was strong. The judges were Messrs. Hugh S. Roberton, A. M. Henderson, J. Martin Cowan, J. Faulds, and J. M'Coll.

——

COLERAINE Festival was largely attended. Junior choirs and solos were leading items. Dr. R. R. Terry adjudicated.

MORPETH is the centre for the Wansbeck Festival. A good entry was attracted and public interest was evident. Dr. R. Vaughan Williams as adjudicator found a high standard of performance prevailing. Blyth Secondary (Girls) School had outstanding success for the second time.

SUNDERLAND Y.M.C.A. Musical Festival was very successful in the children's sections for singing, elocution, and country dancing. Mr. W. Ellis, Mus.Bac., heard the singing, and Mr. C. H. Crabbe elocution. Mr. Newton Laycock conducted the choirs.

ABERGAVENNY eisteddfod was important by reason of the record entries, though the attendance fell off. The adjudicators included Messrs. Aneurin Rees and W. J. Watkins. Male choir honours went to Rhymney (Mr. Abel E. Jones) and Gwalia, Nantyglo (Mr. W. R. Lewis).

FROME has started musical competitions, and had the Temperance Hall crowded. Choirs were few, but when massed the effect was good. Mr. A. E. New, Mus. Bac., organist at Bath Abbey, gave some good advice.

NORTHAMPTONSHIRE (Central) Festival had a fair number of entries from villages, but the towns of the county were not well represented. Mr. Geoffrey Shaw adjudicated.

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GUERNSEY has had a song contest promoted by the Guernsey Choir Union. Ebenezer Schoolroom was filled with competitors and audience. The adjudicator was Mr. Arthur Berridge, of London.

LINLITHGOW Festival had increased public support and an enhanced number of competitors. Dr. R. Vaughan Williams adjudicated. J. G.

MISCELLANEOUS—continued.

Appointments, &c., Vacant.—*Continued.*

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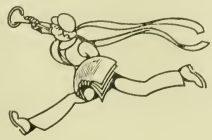

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BACH ORNAMENTS.

Will you tell me if there should be a mordent on second note of Prelude, also Fugue No. 36 (Bach 48), also the rendering of tr. in last bar? Some editions seem to leave out some ornaments. Please state the best edition for examinations. Also please say how the bass tr. and mordent should be done in Fugue 48, 9th, 11th, 13th, 18th, and 20th bars. Some are marked tr. and some mordent, but seem to need the same. Shall be much obliged for correct renderings.—EKEAL.

There should be a mordent on the second note of the Prelude. The final shake of the Fugue starts on the auxiliary sound and ends just before the time-position of the dot. The following note may be made shorter than written. The shake is therefore very brief; two or three beats according to your tempo. The shakes in Fugue 48 start on the auxiliary, and incorporate the two following demisemiquavers within the grace. Unlike the cadential shake referred to above, there is no wait before or on the dot. The two demisemiquavers form the final sounds (turn) of the shake. We are unable to satisfy you with reference to any particular edition of Bach's works.

ADDING TO THE LIST.

Can you give me a list of pieces I may play of about the same grade of difficulty as Valse D flat (Chopin) and Mattei Grand Valse?—PIANIST.

Cyril Scott: Berceuse in E flat (Elkin); MacDowell: "Sea Pieces" (Elkin); Rebikoff: Any of the "Rêveries d'Automne" (Augener); Norman O'Neill: Carillon (Ascherberg); Poldini: "Four Idylls" (Williams).

EXPLAINING THE SIGNS.

I send "Capricante," Paul Wachs' piano duet. Will you explain (1) *About what metronome time should it be taken?* (2) *On page 7, line 3, bar 3, should it be G natural in right hand, the same as on page 9, line 4?* (3) *On page 13, line 4, bar 4, is the 8va meant for left hand as well?* (4) *Is the A flat chord and C chord at the end in right hand meant to be an octave higher?* (5) *Is the slur mark, page 9, last line, bar 1, on pause F sharp?* —C. W.

(1) About 96 to the half bar. It is evidently a march in moderate tempo. (2) Evidently. (3) Certainly. It affects any notes written in the upper staff. (4) It would appear so! (5) It is a tie between F sharp and G flat.

ANSWERS IN BRIEF.

A. P.—Readers often send questions asking for replies by post. They should read the rules given above.

F. L.—We will do as you wish if you will send on a copy of the music with stamps for its return. The same answer applies to "Pianist" (Brookfields). Repeat the questions. Choose a distinctive *nom de plume*.

E. G. C.—Lane Wilson's cycle of old English melodies, "Flora's Holiday" (Boosey) may be added to the Liza Lehmann Medley.

S. H. W.—You may hear of the patent piano pedal attachment by writing to the makers, Messrs. Malkin, Newcastle-under-Lyme.

J.M.—(1) "Grove's Dictionary," 25s. per vol. (2) Specimens of paperwork for musical degree examinations may be had in handbooks published by Novello, Curwen, Weekes, and other houses. (2) Clarinet players prefer the B flat instrument, and a first-class player will use it throughout an opera or oratorio, but that is not to say he has no other available.

CONDUCTOR.—Eisteddfodau are held on every Bank Holiday. The National this year is at Ammanford, August 7th to 12th. Next year it will be held at Mold. If Corwen will suit you, you may get the list of subjects from the Eisteddfod Secretary there. The Welsh upward limit of singers just meets your case, but larger choirs than yours are likely to take part. You think Lancashire festival conditions, which provide for small choirs, are against you, but you may find the Welsh provision for larger choirs than yours is equally objectionable. Committees have to find a common denominator. Why go further and possibly fare worse?

J. W.—(1) We cannot give you an estimate of the cost of publishing your song and march, even if you tell us the number of bars. A publisher only can deal with such a matter, and you should send the MS. and ask for terms, or, if you wish to print at your own cost, state the number of copies required. (2) You must get permission from the publishers to use the copyright words you name.

A. E. N.—The Roll of the Union of Graduates in Music was published in 1920. A new edition is in preparation under the direction of the Secretary, Dr. W. J. Phillips, 8, Graham Street, Eaton Square, S.W., who can give you the latest information.

HOPE.—Your questions about examination pieces should have been accompanied by a copy of the music. Please send on the music, with postage for return, and repeat your questions.

C. L. H.—As you are interested in the method of printing music, you will possibly take the trouble to send for a copy of *The Musical Herald* for May, 1915, where the present writer described "How music is made," giving practical details of composing the type or of engraving the plate, and the subsequent work.

Musical News and Herald

Edited by Edwin Evans

Committee :

Kenneth Curwen (Chairman)

Granville Bantock — Ursula Greville

Percy C. Buck — P. G. Konody

Cecil FitzGerald — R. R. Terry

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The "Ring," the Screen, and the High-brow.

BY THE EDITOR.

IN a day or two we shall find ourselves once more in the midst of a series of "Ring" performances at Covent Garden. They are not the first we have had since the war, for the Carl Rosa Company performed the "Ring" on the same stage in the autumn, but neither that season nor this can exhaust the new public that has grown for Wagner since pre-war days. It is a new audience recruited from many different sources. Young people who have contracted the Monday habit at the Promenade Concerts, middle-aged people of the one class in the community that finds itself better off to-day than it was then, students and amateurs who began to take musical nourishment at a time when the bill of fare was dominated by other names, and all kinds of people who know Wagner chiefly through pianolas, gramophones, and perhaps an occasional book. What the proportions are between the old audience and the new is difficult to discern. Possibly the new is not so numerous as we think. But two of its attributes make its point of view uncommonly interesting. One is that it comes to judge for itself. The other is that the senior audience will do all it can to prevent it from judging for itself. It is not difficult to imagine already the Wagnerites initiating the new recruits into the mysteries of the *leitmotive*; uncles and aunts presenting their nephews and nieces with little books containing a complete glossary of them, so that they may learn to recognise each one every time it appears—so that whenever *Siegfried* picks up or puts down a sword, brandishes a sword, thinks of a sword, or wants a sword, there can be no possible doubt that the music is busy with a sword. Then they will approach the symbolism of the trilogy and make of the "Ring" the epitome of democracy and the labour question. Or they may elucidate it as a religion. Each in turn will be eager with explanations and interpretations. And the new people, if they are wise, will turn a deaf ear, except to the music, for the music is the only thing that really matters. The rest is partly propaganda and partly snobbishness. Like all innovators, Wagner needed propaganda at a certain stage, and, many-sided as he was, he was clever enough to provide effective material. It has served its purpose, and is no longer needed. Having become superfluous, it has also become rather a nuisance. As for the snobbishness, it is out of date. Musical snobs we shall always have, but to-day they have other shibboleths. Wagner's music is well rid of both obstructions.

But if the high-brow should become verbose concerning the esoteric nature of the "Ring," and it is necessary to dam the flood of exegetical irrelevance, it can sometimes be done quite effectively by reminding the expounder that Wagner, as a craftsman of the theatre, and not a high-brow, invented the technique of the cinema. If you do this you must be cautious. You must make it quite clear that you think none the less of his music for that. You must say, without subterfuge or re-

A WORD FOR THE ORGAN RECITAL.
By Harvey Grace *See page 601*
WELSH WALES.
By Leigh Henry *See page 599*
FIRST PERFORMANCES IN PARIS.
By Roland Manuel *See page 594*
IN LONDON.
By Edwin Evans *See page 596*

servation, that he wrote the most magnificent music of his day *and* invented the cinema. Otherwise your high-brow interlocutor, who is, generally speaking, no lover of the cinema, will demand your instant execution, cremation, and the scattering of your loathsome ashes. Having thus testified to your admiration, you can proceed to analyse the "Ring" from the point of view of Mr. D. W. Griffith. You can explain, for instance, that when the Oldest Inhabitant, *Wotan*, is meditating upon the incidents and consequences of some of his conjugal infidelities, and these incidents immediately make their appearance in the score, which recalls their respective *leitmotive*, Wagner is anticipating what Mr. Griffith would call a cut-back. You can point out that when any of the characters in the "Ring" is moved to action by some unuttered thought, and the orchestra reveals what is in his mind, that is exactly what every competent cinema producer of to-day would do in the same circumstances. When the Arizona cowboy shoots the rustler who has been wanting in respect to one of his lady friends, you are shown in a flash the scene that is obsessing his mind and prompting him to pull the trigger. When the sword-motive stands out as sharply as the edge of the weapon itself you have the initial germ of what the cinema producer calls a close-up. He would, in like circumstances, give you a close-up of the cowboy's "gun."

If the conversation has retained the friendly tone with which it opened, you may let your high-brow escape from you at this point. But it is quite likely that, somewhere about here, he will begin to talk ethics. I have often wondered whether it is really Wagner the thinker and tone-poet, or Wagner the theatre-man, sizing up his German audience, who moralises now and then in the manner of a Bulwer Lytton novel. I suspect the two of having collaborated sometimes to produce this effect. And my reason is that the cinema producer, who is essentially a showman, does the same thing according to his lights. The cinema technique is at its best in America, and the American producer sizes up his American audience and is well aware that it loves a high moral tone. Consequently, where the story seems to suggest it, he will exchange the realities for a little mysticism, showing you on the screen an allegory of the immutability of fate, or some such discovery as this, which he has made all by himself. Is there not an allegory of this kind in a scene containing some of the most beautiful music in the entire "Ring," that of the *Norns?*

The point of the whole argument is that, far from being in any sense derogatory to Wagner, it is in a certain sense a more fulsome tribute than any offered by the high-brow himself, for it makes him a beacon, not only in the history of opera, but in that of a new convention of which he could not have had fore-knowledge, and which, when its development is in the hands of artists of higher ambition and higher attainments than those at present engaged upon it, must inevitably draw nearer to Wagner, the more it progresses towards that synthesis of the arts of which Wagner had a vision, and which he only partially realised. When Rudyard Kipling wrote that wonderful story, "With the Night Mail," he invented and compelled the reader to visualise an entire technique which is only now assuming shape. He supplied it with its own vocabulary. I know nothing of aviation, but I have been told by flying-men that some of the terms he coined have actually come into use since, and perhaps even spontaneously, without reference to his having anticipated them. This may be an exaggeration. But with Wagner it is no exaggeration to say that he visualised in his own way a number of developments that would result in due course from a more intimate association of the ingredients of a spectacle. Obviously he cannot have visualised the cinema. But many of the devices he invented were means to an end which is the aim of all public performances upon a stage or upon a screen. He realised before anybody else that the moment you cease to rely exclusively upon speech, or action, or both, in a dramatic presentation, you stand at once committed to an elaboration that leaves nothing untouched. This elaboration can follow two different paths, one of which leads towards an elaborately suggestive symbolism, the other to a process in which everything is stated, and, so far as possible, nothing left to the imagination. He placed signboards on both paths, but in the "Ring" he travels by the latter. And it is because the object of cinema production is precisely that of leaving as little as possible to the imagination that these analogies between the "Ring" and the screen present themselves. Some day perhaps there will be a Wagner of the screen. In fact, if the cinema had not been kidnapped in its infancy by exploiters determined to keep the artist at bay, it would probably have produced a creative genius before now. Whenever it does, the "Ring" will be a mine of precedents. Let us hope that the music will be as great.

Viennese Activities.

News from Vienna tells that Professor Max Reinhardt has definitely arranged to act as stage manager with the Vienna Burgtheater, and, in all probability, with the Staatsoper as well.

The first performance anywhere of a symphonic cantata, "Weltfriede," by Karl Weigl, took place in Vienna recently, under the direction of Paul von Klenau, the Danish composer. We hear from a correspondent that music and conductor received an enthusiastic reception.

COMMENTS OF THE WEEK.

Cinderella.

The other day we saw an elaborate advertisement of the *Referee* setting out in detail so large a list of its distinguished contributors that we assumed it to include the entire staff. We naturally looked for the name of our esteemed *confrère*, Lancelot. But it was not there. It would of course be unwise to read any special significance into an omission that is probably an oversight. The weekly article on music is such a well-known feature of the paper that it scarcely needs to be advertised. If we mention the incident at all it is chiefly because it is a reminder that in many newspaper offices the musical critic occupies a position almost of isolation. In the last few months newspaper men have gradually come to realise that music has recovered its position as a topic. Therefore, since apparently there are readers eccentric enough to wish to read about music, musical criticism must be provided. But as a rule the Fleet Street man regards this as a mystery beyond even his comprehension—something so beyond our common experience, that when he thinks of journalism his mental concept does not include the musical critic at all. The position is in fact rather curious. The editor may not be a pugilist, but he does not need to be reminded that pugilism is a topic. But if he does not happen to be fond of music, he has often to be reminded that this also is a topic. That is how it comes to be overlooked in many offices, and apparently in advertisements.

A Matter of Periods.

In an interview the other day Rachmaninoff remarked that, having heard at the same concert Rimsky-Korsakoff's "Easter" Overture, and one of the later works of Scriabin, he regarded the former, composed in 1888, as the more modern of the two. Having had this quoted to us as an instance of musical wrongheadedness, we are disposed to take up the cudgels on Rachmaninoff's behalf, for his remark does not strike us as merely an expression of personal taste at all. It corresponds to the facts. The speaker might perhaps have expressed himself more fully, but probably what he meant to imply was so real to himself that explanation appeared superfluous. In Scriabin it is chiefly the *écriture musicale* that is modern, and even that only in the sense that it carries further certain processes which themselves are not characteristic of modern methods, and are even rather shunned by those who are regarded as modern. The impulse is not in any sense that of the modern musician. It harks back to the Weimar period. Rimsky-Korsakoff, on the other hand, though a confessed traditionalist, had his moments of absolute modernity, especially during his early days, when he was associated with Moussorgsky, and again, at the close of his career, when he wrote "The Golden Cockerel." The "Easter" overture was one of those moments. Its *écriture musicale* is of no importance one way or the other. The impulse of the work is just such an impulse as any musician of to-day might feel and obey. In that sense it is more modern than Scriabin's "Extase," which none of the musicians colloquially termed modern would feel impelled to emulate, if he could.

The Pianoforte.

Articles on musical subjects are becoming a more regular feature in the *Morning Post*, and many of them have recently been of great interest. But there is one which has reached us which proved a delusion and a snare. It is entitled "The Pianoforte: Its Influence on Modern Music." It is eminently readable. It might have come from the pen of a distinguished essayist. But we picked it up expecting to learn something about the way in which the piano is affecting modern music, and the most modern illustration given is Josef Hofmann's rendering of the "Meistersinger" overture. We felt that we had been lured to read on under false pretences. But we found consolation in the fact that the writer, although apparently not concerned with modern music at all, but only with modern pianists, had become conscious of differences in pianism which are reflected in modern composition. He even concluded by inviting the reader to consider the piano as an instrument of percussion, and wash out its lyrical quality, making the playing of it as impersonal a matter as the playing of a drum, for, says the writer, "the most inspiring symphony I ever heard was a drum solo on the Nile. It lasted a whole evening, and at the end literally transported me to dreamland."

An interesting concert was given at 23, Berners Street on Friday afternoon, May 5th, when a new set of instruments made by the well-known firm of Rudall Carte and Co. were tried over by a group of experienced London artists. The instruments, which were made by the firm for the Ravenhill Flute and Drum Band of Belfast, number twenty-seven—*i.e.*, one E flat piccolo, fourteen B flat flutes, five F flutes, three E flat flutes, four B flat bass flutes, with the complement of drums.

The programme chosen to demonstrate the effectiveness of the combination included an arrangement of Schubert's "Rosamunde" Overture and selections from "The Beggar's Opera" by J. Ord Hume, and also an arrangement of "Rock of Ages" by J. Murdie.

GRANVILLE BANTOCK.

Some Unknown Aspects Revealed.

THE essential Granville Bantock may not be immediately discovered in the accompanying Kapp drawing by musicians who are familiar with him only through his compositions or portraits, or through his occasional appearance on the platform. As a conductor this famous English musician is modest and matter-of-fact. As an adjudicator he is still more modest, sometimes indeed to the degree of implying that he feels almost apologetic. His music aims to express the grandiose, the immense, the solemn, the picturesque, the vivid, dainty and fanciful, the earnest, thoughtful, questioning, and rebellious. It seeks to reflect Southey, Omar, Swinburne, Browning, the Preacher, some of the Orient and a little of the Middle Ages, with much of to-day if none of what assumes to be of to-morrow; it is concerned with love in a number of aspects and with sentiment in nearly all; with practically the whole of the stock conventions and fictions of depictive art on the one hand, and on the other with some subjects and ideas that have never before been thought of as in any way compatible with a musical treatment (it is with these last that he has won most fame and achieved probably the finest success). His music ranges for material over the whole known world, and is not baulked to find itself in contact with either mystery or superficies. And his portraits show a man of handsome head, suggesting a serious dignity that, with no stretch of imagination, could be called Grecian.

But musicians who are intimately familiar with Bantock in person know of other elements in his character than those intimated by his work, and such musicians will see them noted for the first time in the present study. Among these other elements are something of a Rabelaisian fullness and candour of humour (a graphologist would deduce this from Bantock's handwriting) and a rich joy in observing the peculiar twists of things, especially the twists of humanity. Mr. Bantock looks on the world out of an eye moist with appreciation of its fun and fantasy; and he can, when sharing a joke with a companion, execute that swift muscular contraction around the eye which we call a wink, with greater significance than any man I have met other than Mr. Frank Mullings.

It is perhaps not for me to interpret Mr. Kapp's public exposure of these elements; but when I first saw his drawing I was reminded of the remark Keats made about his tour in Scotland—that he was not going as a sightseer and discoverer but "to identify finer scenes," *i.e.*, to confirm by contact with further actuality, previous experiences, both real and imaginary. And I had brought to my mind, moreover, Whitman's statement that all art is "what awakes in you when you are reminded by the instruments." The drawing reproduced on the opposite page made me realise more vividly than ever the particular traits in Bantock's nature made salient in it. I offer these remarks partly as a contribution to the recent discussion of Mr. Kapp's art and methods.

S. G.

FIRST PERFORMANCES IN PARIS.

Prokofieff's New Concerto.

KUSSEVITZKY is giving a new cycle of concerts at the Opéra. The first was a well-deserved success, as he had included in the programme Honegger's "Horace Victorieux," which he played here last winter.

Besides "Horace Victorieux," two unpublished works were performed for the first time: "La Forêt païenne," by Charles Koechlin, of which we heard three delightful numbers orchestrated in masterly fashion, and the new Concerto by Serge Prokofieff, with the composer—a wonderful pianist—at the piano. The work was very favourably received by the public and the majority of the critics. The first impression of Prokofieff's work is indeed at once pleasing, with a drollery which is at first irresistible, and only in the long run reveals faults which are sufficiently serious to cause grave concern to those who admired his "Chout" and the "Scythian" Suite. In spite of the good qualities which are to be discovered in the young Russian composer's work (and which, no doubt, would be surprising in an unknown composer), it is impossible to compare this new work with the previous ones by the same composer.

I do not consider that the sound strength and the savoury crudity of "Chout" are to be found in the Concerto which we have just heard. However, the melodic movement and impulse are remarkable. There is vigour and precision in the orchestral colouring which shows an exceptional appreciation of the value of the piano as an orchestral instrument. This is the principal merit of the work. The piano joins merrily in the fray amidst the voluble wood-winds, the "pizzicato," and the "col legno" of the strings, which are more lively than numerous, because M. Prokofieff has written here only for a small and light orchestra, tending more to purity of sound than volume.

It seems incredible to what extent this music lacks spirituality. We have not the courage to congratulate Prokofieff, the wonderful magician who composed "Chout," on this work. All we can do is to admit that his amusing Concerto was very well received by the public.

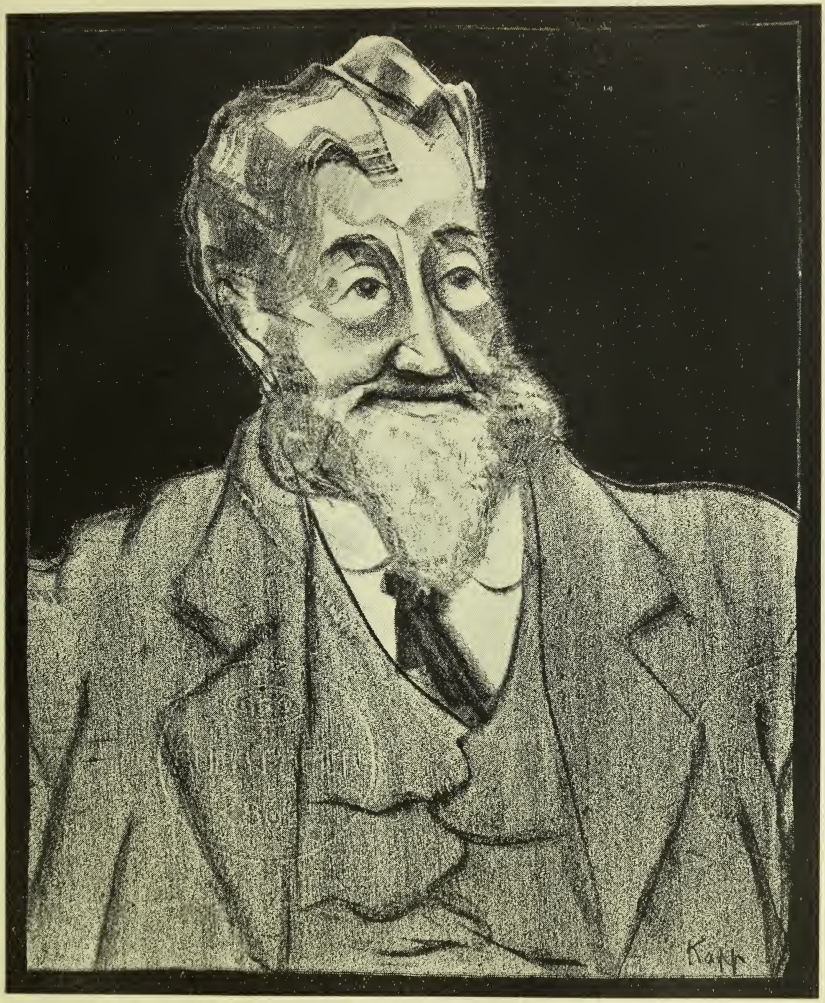
Stormy Reception for Schönberg Novelties.

Arnold Schönberg's five Orchestral Pieces (Op. 16) were not received with unanimous favour. The ridiculous *chauvinisme* of a few, and, above all, the preconceived hatred of all that is new of many others, gave rise to noisy protestations when this work was performed at the Pasdeloup Concert. Before a stormy assembly, which resembled the one which fought in this same hall when the "Sacre du Printemps" was first performed, M. André Caplet succeeded in obtaining a hearing for Schönberg's pieces, while Florent Schmitt, provoked by a brutal adversary, had to defend his

(*Continued on page* 596.)

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Cabaret.



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No. 18.—Granville Bantock.

THE O'MARA OPERA COMPANY.

An Enterprising Institution.

WHILST a great deal has been said and written about the prospects of grand opera in these islands, the native material that already is in active operation is often unworthily overlooked. During a recent visit to the Opera House, Cork, the O'Mara Opera Company —the managing director of which is Mr. Joseph O'Mara, the well-known dramatic tenor —showed what pluck and perseverance could accomplish without a great flourish of trumpets and, apparently, without a very large amount of capital. In this combination, which in the face of almost superhuman difficulties has pursued its steady course on tour now for a considerable number of years, there are the elements of all that such home-grown enterprises could desire. The chorus, mainly built up of fresh young voices, by dint of constant rehearsal sing their music with a spontaneity and verve that are exhilarating. The band, considering the enormous obstacles in the way of getting needful local supplementary forces in going from one small town to another, play with a sense of good fellowship and fervid *ensemble* that one often misses in larger and more liberally equipped orchestras. The principals, one and all, frequently in readings that allowed Nature rather than tradition to guide them, impressed the opera-lover with the elasticity of various famous *rôles* which are too often apt to get into grooves from a rather stereotyped manner of interpretation. The public will do well to encourage in every way this laudable native opera company, especially as I understand that its promoters will eventually seek to place native musical drama pre-eminently in a répertoire already representative of all those works which for the past quarter of a century have proved themselves favourites with the people.

A. W. P.

(*Continued from page* 594.)

right to listen peacefully to the music of the Viennese master with his fists . . . !

In Paris we had so far only heard Schönberg's "Gurrelieder," written long ago. We have therefore been especially astounded by the extraordinary instrumental technique of the "Five Pieces." Every element of the polyphony is here entrusted to an instrument which brings into relief its own particular voice in an incongruous, and yet well-balanced, *ensemble*. This music of unknown sounds opens the door to an accursed domain, to a kingdom of nightmares. A desperate romanticism invades us under the mantle of dazzling witchcraft. We can, therefore, take a greater interest in this illusive technique than in the dangerous æstheticism which brings back to us the mists of romanticism and brings about an integral impressionism contrasting strangely with the modern attempts of the young school of musicians who declare admiration both of Schönberg and Stravinsky. We know now that such a compromise is impossible.

The performance of this work, which presents untold difficulties, was prepared with great care and rare abnegation. ROLAND MANUEL.

IN LONDON.

At the Opera.

PERHAPS one of the most trustworthy indications of the success of the British National Opera Company's season at Covent Garden is one that has passed unnoticed. It is that in conversation one does not mention the name of the company at all. Even the Beecham Opera Company never reached that point. To-day, as in the old days, people go "to the opera"—not to the Beecham Opera or the Carl Rosa, but simply to the Opera. It may be a trifle, but often trifles of which one is scarcely conscious acquire for that very reason a special significance.

At the moment of writing we are in the second week of the season, and up to now every performance has been well attended except that of "The Goldsmith of Toledo." On the second evening the opera was "Samson and Delilah," with William Boland and Edna Thornton in the name-parts. This work, which is one of the most popular in the provinces, has ceased to provoke much enthusiasm in London, but the performance was a good one. Both the sensuous quality of Mme. Thornton's voice and the robustness of Mr. Boland's delivery are invaluable assets in the dramatic presentation. Among the minor features is the splendid singing of Norman Allin in the first act.

"Parsifal" was perhaps the best night of the week, not because of this or that excellence, but because of a generally high standard. I have remarked elsewhere that the pseudo-pious spirit in which one is expected to accept the performance has become a snobbish convention, and a somewhat irritating one. I cannot see why it should not be regarded in the same manner as any other music-drama. The Grail scene is in itself so magnificently impressive that it needs no such artificial bolstering up. It almost shows a want of confidence in the work when staunch Wagnerians appear to think that its atmosphere would be disturbed by enthusiastic acclamation. Nothing could disturb it. Even familiarity, the enemy of august solemnity, has not so far detracted from its effect. Walter Hyde is no stranger to the part of *Parsifal*, to which he imparts a kind of naturalness that is rare in a Wagnerian cast. As *Kundry* Mme. Kirkby Lunn showed again what a fine artist she is. Though she sang well, it was neither her voice nor her stage interpretation of the character that made her performance remarkable, but rather the consummate knowledge of how these things are done. Nothing was arbitrary, nothing left to instinct. Norman Allin is at his best in parts like *Gurnemanz*, and Percy Heming made that of *Amfortas* more than usually convincing. The *Klingsor* was Mr. Frederic Collier, whose enunciation was very good, but who made the part rather agitated for so solemn a villain. Whilst on the Wagner operas we may as well pass on to "Tristan." Owing to other engagements I heard only a portion of the opera, and had to rely upon a friend for the rest, but what I saw was enough to convince me of the excellence of the performance. It was a triumph for Frank Mullings, and if Miss Miranda is inclined some-

times to become as shrill as if she were again in Italian melodrama, she nevertheless holds the part well in hand. Of Robert Radford's *King Mark* one speaks with affectionate respect. He is one of the finest artists on the operatic stage. Happily, the public knows it. For my part, I have always enjoyed Robert Parker's *Kurvenal,* but it is a different kind of enjoyment. I find a special interest in his individual way of getting into the skin of the character. The result contrives to be very personal without in the least disturbing the dramatic unity.

Of "The Goldsmith of Toledo" I can find little to say, and this in spite of my being a warm partisan of Offenbach. When a man has shown so much genius in one direction, why persist in these attempts to display him in another aspect? We all know that he was a very good musician, and no doubt he could have excelled in this type of opera had his career run on those lines. But it did not, and just as most of us would cheerfully part with Sullivan's serious music sooner than lose one of his comic operas, I would sooner listen to a good performance of "La Belle Hélène" than to any of his ambitious attempts to be taken more seriously. But, of course, the company, as at present constituted, and with all its cleverness, could scarcely give us what I should call a good performance of "La Belle Hélène." "The Goldsmith of Toledo" has a good story behind it, but it is not well told, and the compilers who have joined up odds and ends of Offenbach's music have produced nothing better than musical salad. In the performance Augustus Milner sacrificed some of the musical effect to the histrionic demands of the character, but it was a good bit of acting. Tudor Davies was much more throaty than on the opening night, and made one wonder whether he is not working too hard. Among the others Eda Bennie scored a personal success. But, on the whole, it was not a very cheerful evening.

This week we began with "Madam Butterfly," which gave us the opportunity of welcoming Maggie Teyte back to the fold. Her slight, charming presence makes her fit the character about as well as any European singer can. It was a real pleasure to watch her flitting about the stage, although some of her movements were a little fussy for the prim Japanese heroine. Her voice has never been of the heavy kind, and it seemed this time to be even less strong than usual, perhaps in consequence of her temporary absence from the stage, but it had retained all its sweetness, and, Puccini permitting, one could enjoy it as much as ever. But Puccini was accustomed to singers of another kind, and he has weighted his score accordingly. Among the others William Boland made a good effect in the duet, and Edith Clegg repeated her familiar performance as *Suzuki.* I was not much impressed with Powell Edwards as *Sharpless.* There was scarcely enough definition of character.

I have purposely left the conductors to the last, as the repetition of these data savours too much of routine. Percy Pitt excelled in "Parsifal." In fact, he surprised many people present, who appeared to think of him chiefly as a Puccini conductor. I am inclined to take the opposite view, and regard his handling of what one may call the routine operas as, on the whole, not very stimulating, whereas in "Parsifal" he became quite transformed, and made one feel that there was a very fine navigator at the helm. Eugene Goossens has been winning fresh laurels, but, if my powers of observation count for anything, I think he must have endeared himself even more to the singers than to the public. In operas which are as radically different as "Tristan" and "Madam Butterfly" I have noticed how dexterously he holds the balance between maintaining the general pulsation of the music and making those little concessions which are so dear to the heart of everybody who sings in opera. The public enjoys the vivacious spirit he infuses into the whole, which is largely a matter of temperament. But these points are not so much temperament as skill. Of the other conductors, I have so far heard Julius Harrison only in "Samson," which is scarcely an opportunity for anybody to excel with the bâton.

Some Chamber Music.

The limitations of space are inexorable. I can do no more than mention briefly that during the absence in America of Felix Salmond, from whom I had a very cheerful postcard the other day, his place with the Chamber Music Players is taken by Mr. Arnold Trowell. They gave what was announced as their only concert this season at the Wigmore Hall last week, with a miscellaneous programme in which the principal work I heard was Dohnanyi's Sonata in E major, played by Albert Sammons and William Murdoch. To me this kind of music is somewhat uninteresting, but on this occasion I did not feel that it was a disadvantage, for I concentrated my attention on the playing, and particularly on Sammons. Not focussing the music left me at liberty to focus the tone and other features. Sammons gets better and better. I came away rather cynically disposed towards a public which even to-day can be lured by advertisement to fill the pockets of exotic fiddlers who, so far as style is concerned, are not in the running with him.

The same day I went to hear violin sonatas played by André Mangeot and Yvonne Arnaud, who is at present appearing in "Tons of Money." The works were the César Franck, the Goossens, and a Mozart. The performances, without attaining to the transcendental, were distinctly interesting and enjoyable. The worst defect arose from the acoustics of the hall in Tufton Street, and not from any shortcomings in the playing. I suppose that, in this country of specialists, Yvonne Arnaud would not find it easy to make a musical reputation. I can sympathise with her. Because I write about music, I have more than once come across people who assumed that I could not write with average ability upon anything else. It is all wrong. She is a versatile little lady who would probably do very well anything that she had set her mind upon doing. In fact, I hear that there are several things that she does quite remarkably well. But on the few occasions when I have heard her I have always felt a certain musical concentration in her that tempts me almost to regard "Tons of Money" as a side-

line. But so long as it lines her pocket, where's the harm?

Rachmaninoff.

One had to sympathise with Rachmaninoff at Queen's Hall last Saturday. Poor man! He is, despite certain idiosyncrasies which are not to my liking, a very fine pianist, and certain of his works, such as the E minor Symphony, the C minor Concerto, or the 'Cello Sonata, show him to be a valiant representative of a tradition which, even if some of us regard it as obsolescent, is based upon very sound musicianship. But that audience saw and heard none of these things. Its attention was concentrated upon a piece of music which, as one of the papers foolishly reminded us, has been alleged to express the feelings of a man buried alive. Can anybody wonder that Rachmaninoff regards that feat of his youth as the worst enemy of his manhood? I am not predisposed to be excessively cordial to anybody who puts more sentiment into Mozart than the composer suggests, especially when he has the pianistic equipment that would enable him to play Mozart in a way that would waft me heavenwards. In spite of his command of the keyboard, there were many things at his recital that repelled me; but I cannot kick a man when he is down, and Rachmaninoff is cast down, groaning under the weight of that C sharp minor Prelude. He had to play it. When he did, one could almost read his thoughts. I once knew a Persian dancer who was engaged to dance in a gathering of terrible people quite incapable of appreciating her subtlety. She expressed her feelings in a dance which, if that audience had possessed any imagination, would have caused them either to stampede from the room or to cast themselves upon her and murder her. I caught a whiff of those feelings in the rapid middle section of the Prelude, and it won me to Rachmaninoff. Since that I have spent a most agreeable hour with him. We have spoken of all kinds of music, but I have respected his grief and mortification at having written the C sharp minor Prelude. For a moment I was tempted to induce him to talk about his other works, but I saw his alarm in time. He is a devotee of Rimsky-Korsakoff, and hinted that every day he met people who wanted to talk about Rachmaninoff, but it was a change for him to meet somebody who was quite willing to talk about Rimsky-Korsakoff. So I told him the story how the Market scene from "Mlada" was palmed off on an unsuspecting British public which became acquainted with this fascinating fragment of Rimsky-Korsakoff's music, not in the concert-room or the opera-house, but in an Alhambra revue. I like to believe that it consoled him a little. I also told him how one of Ravel's compositions was heard in like circumstances, but I was careful not to add that it served to accompany the bringing on of a sarcophagus in an Assyrian ballet. It might have reminded him of that man buried alive. E. E.

A portion of this article, containing notices of Battistini, Titta Ruffo, and the "Missa Solemnis," is unavoidably held over, together with several concert notices.

LONDON CONCERTS.

A SINGER FROM THE CONTINENT.

Marie Sandra's First Recital.

Success abroad does not necessarily guarantee success in England, for standards vary in different places, and, at least so far as artistic finish is concerned, they are probably higher in London than on the Ligurian coast. Nevertheless, although she has still much to learn, Miss Marie Sandra, who comes with the praises of Monte Carlo as her chief credentials, should ere long win an excellent position here. She has a voice of quite uncommon richness, beauty, and power, and does not lack, apparently, either intelligence or temperament. She has not yet acquired complete control of her expression, and her accentuation was frequently spasmodic, while in Lia's Air from "L'Enfant Prodigue" she allowed the emotion to run riot till she almost screamed. But she showed real powers in some operatic numbers by Faccio, Mozart, and Handel, as well as in some numbers of her French group. Mr. Ivor Newton varied in his accompaniments from something near perfection to a considerable default of sympathy.

ÆOLIAN HALL, *April 26th.* H. A.

VIOLIN AND ORGAN.

Mr. Godfrey Ludlow's Classical Interpretations.

It is always an open question how far the organ can take the place of the orchestra, and at Mr. Godfrey Ludlow's recital Mr. G. D. Cunningham did nothing to give an answer to the question. This was all the more regrettable, because each of the players did so well in his individual part, and where a balance was attained the result was so very good. No orchestra, even of the seventeenth century, could be so small and smooth in its tone as can the organ, and Vivaldi did not intend the full rich tones of a soloist such as is Ludlow to be backed by a whisper that one had to strain one's ears to discern. However, this is only one point, and in the recital as a whole, Mr. Ivor Newton being at the piano, there was much that called for the highest praise. Mr. Ludlow excels as an interpreter in the classical sense; he gives his hearers the music of the composer as he himself feels it, not as he thinks the composer should have written it. We therefore heard Mozart, Vivaldi, Schubert, etc., without being distracted by the player.

ÆOLIAN HALL, *May 1st.* H. A.

An interesting concert was held at the London Contemporary Music Centre of the British Music Society on Friday, May 5th. The soloists were André Mangeot, Kenneth Skeaping, York Bowen, and Ambrose Gauntlet, the first two artists giving the first performance of the Honegger Sonatine for two violins unaccompanied. After a number of small pieces by modern British composers, York Bowen was joined by the 'cellist, Ambrose Gauntlet, in the former's Sonata in A major, Op. 64.

We are glad to state that as we go to press we have received news of a reassuring nature concerning Dr. R. R. Terry, who is lying seriously ill in Ireland.

WELSH WALES:

Some Aspects of its Musical Feeling—*concluded.*

By LEIGH HENRY.

THE Victorian era was one dominated by the Germanic preferences of Queen Victoria. Nevertheless, not even the obstinacy of its pedants could force the Welsh people to accept foreign ideas of musicality. Indeed, any attempt to subordinate her music to academic or Germanic classical conceptions will inevitably leave her cold. The academic conception of musical art is systematic, that of Wales is impulsive. The German tradition is epic, that of Wales is lyric. The Teutonic mind responds to ideas, the Cymric sensibility responds to images. With the one art is a mental process, largely compounded of craft—in diverse senses; with the other it is an expression of the whole emotional consciousness, even as religion. Luther was a sectarian theologian; the Welsh carried over into their Christianity the innate religious emotionalism which made the Druids a marvel and a dread even to Rome. Yet, as William James remarked, that which differentiates the aristocrat from the plebeian in mind is that the one arrives at conclusions by swift flashes of sensitive comprehension, while the other cannot be satisfied without systematically going from point to point of deduction, no matter how laboriously. It was surely another realisation of this difference which evoked the observation of another thinker that the Hebrews and the Welsh were the only racial aristocrats. Wales created the legends and chronicles which gave birth to European mediæval chivalry; Germany's conception of chivalry was the militant, political corporation of the Teutonic knights, but her real contribution to history was the origin of the craftsman's Guild. The Teuton believes in authorities; the Celt in individualities.

So in art. The Germanic ideal is construction, the Celtic, expression. Wales gave birth to polyphony, the blend of individual, freely-moving voices; Germany created harmonic counterpoint, that anomaly from which music is only now emerging. Germany visualised music in heavy terms of architecture; Wales, in music as in other arts, created more fluid decoration. Hence Wales will always be unstirred by the intricate conventions of sonata and symphonic form; her musical conception is lyrical. Germanic ideas have dominated instrumental music; hence Wales has sought more immediate expression in vocal music. Not by Beethoven or Brahms will her creative genius find guidance; it seeks the creation of its own free lyrical forms, as Hungary, Russia, and Spain have done. Until the pedagogues who have assumed the office of Welsh mentors realise this, they can continue to waste more than £2,000 a year. Wales will remain "unmusical."

The real curse of Welshmen's compositions since the spontaneous days of folk-singers has been the attempt to mingle Welsh melody with Teutonic academic form and harmony. The academies content themselves with analysing the shell-form of music; they neglect the qualities of the spiritual kernel. Welsh melody, as the folk-modes from which it arose, has its own implicit harmonic colour; wedded to Germanic diatonic harmony this is destroyed. Hence the "unmusicality" of the last generation of Welsh musicians. Only when Cymric composers turn to creating from the natural resources of their own folk-lore—as the younger non-academic musicians are already realising—will a truly racial type of Welsh music be produced, in which the real Cymric musical feeling will find outlet. Welsh poetry set to Teutonically conceived music is no more Welsh than would be a German Hausfrau attired in the Welshwoman's red cloak and high hat. That has been the one mistake of Welsh musicians. Thrust back on their language as the one remnant of their spiritual independence, they have elevated it as a symbol in their music, being debarred from natural racial expression in that art by academic dominion. That is why even quite mediocre music appeals in Wales when it has Welsh words. The spiritual factor lies in those words and obscures the musical quality; but given Welsh music to Welsh words, what wonders might not be achieved. Poor Gwyllt, in his earnest endeavours, made the mistake of introducing Lutheran hymnals; but it is the Welsh melodies which exercise most potent effect even to-day. They have the inflections and rhythms of the Welsh language; they express the Welsh soul.

There is one point which the enemies of Tonic Sol-fa overlook: the verbal associations which Welsh music has, and which render verbal nomenclature so much more intelligible at first to the mass of Welsh people. Tonic Sol-fa may have been appropriated by the Devil; this is an abstract question which we who are not in the inner precincts of the Temple are not qualified to adjudicate. But it has also been the key for many children to that Kingdom of Heaven which is their heritage of song. Welsh musical feeling is primitive in the good sense which many artists of to-day (the Post-Impressionists in painting, Stravinsky and others in music) have realised. Hence Sol-fa, beside which Old Notation is extremely "new," gets at it more immediately. For it is essentially melodic in conception, apart from its value in securing accuracy of pitch. The world develops general international methods, however, as well as local ones; so by all means let us have Notation taught alongside Tonic, but not in the first stages. Things are not always so black as they are painted As a Celtic proverb has it: "The Devil is but the shadow of God." If Notation be necessary for more complex types of music, Sol-fa is better for simpler ones, especially vocal. And Welsh music—may it ever be so—is the voice of a nation in more ways than one, part of the great tradition from which the glorious British madrigal age was born. The pedagogues might well ponder a saying of Busoni: "He who does not sing does not compose."

THE NEWS.

Kapp's Drawings.

The date for the opening of Mr. Edmond X. Kapp's exhibition of original drawings at the Leicester Galleries has now been fixed for May 26th, private view May 25th. Originals of drawings reproduced in this journal will be on view, together with many others of well-known people in various spheres of activity. Readers who are interested in Mr. Kapp's work will therefore be able to make a comprehensive survey of his art.

Writing in our issue of April 1st, Mr. P. G. Konody, the distinguished art critic, said, "Personally, I think we should all be grateful that in Kapp we have a caricaturist upon whose shoulders will descend the mantle of the inimitable 'Max.'"

English Composers' Activities.

A suite by Gustav Holst, "St. Paul's Suite" for string orchestra, will shortly be placed on the market by Messrs. Goodwin & Tabb. Arthur Bliss has just completed three Romantic Songs to poems by Walter de la Mare, while Julius Harrison's Prelude-Music, a quintet for harp and strings, is also in the press, and will shortly be issued by the same enterprising firm.

A New Operatic Venture.

All who are genuinely interested in the future of English music generally and English opera particularly, will watch developments at the Royal College of Music, where a series of miniature operas, by English composers, is shortly to be produced under the direction of Sir Hugh Allen. The idea is to produce real English operas, which will reflect the vital atmosphere of England at its best. The first two composers to contribute to the series are Dr. Ralph Vaughan Williams and Dr. Charles Wood, the former having drawn inspiration from Bunvan's "Pilgrim's Progress," and the latter from Dickens's "Pickwick Papers."

The development of the scheme is one that will be watched with very real and sincere interest.

A Score for Prussian Kultur.

The Breslau Opera House, which has been in financial difficulties and threatened closing down, has been saved by a vote from the Prussian Diet of three million marks. The municipal council has also allotted the same amount to be used during the coming season, while a newly organised Society of the Friends of Opera has collected an additional million.

Reorganisation will, however, be necessary, a mixed management being appointed instead of the previous municipal control.

We had not *heard* of any Government grant towards our own new National Opera (let alone the Opera House!). Perhaps one day a Utopian era will dawn, and the Powers that Be in our own country will realise the very real part that music plays in our national life.

Joseph Hislop at Aberdeen.

Mr. Joseph Hislop seems to have taken Aberdeen by storm at his concert on April 25th. Our correspondent writes:—"He has a magnificent voice and a well-nigh perfect technique of production. Temperament and style he also possesses, but his enunciation leaves something to be desired, and his pronunciation of English is strangely deficient. At present he is essentially an operatic singer, and a fine one. He shows a special fondness for Puccini, and sings him splendidly with a voice and sensibility perfectly poised and attuned. In songs he is less successful, though exceptions must be made in the case of Rachmaninoff's 'At Night,' which fits him like a glove, and Martin Shaw's 'Palanquin Bearers.' (Some of his encore songs are not worthy of a serious artist.) Mr. Hislop's singing of the 'Palanquin Bearers' was to us perhaps the most interesting thing of the evening, for in this alone of all the songs the singer succeeded in stepping right out of grand opera into the very atmosphere of the lyric. It served to show clearly that Hislop may, if he wills, become a really great singer—and between a great singer and an operatic star there is usually a great gulf fixed."

Gilbert and Sullivan at Manchester.

The D'Oyly Carte Company concluded their month's visit to the Opera House, Manchester, last week. We hear from our representative that "the public support given them has exceeded that of any previous season, full houses being the rule. 'Cox and Box' and 'The Sorcerer' have been heard more frequently than their wont."

Other musical events in Manchester include the performance at the Hippodrome of "A Musical Romance," the chief feature in which is the use of a five-manual organ by Mr. F. Rowland Tims.

Norwich Municipal Orchestra.

News from Norwich tells of the good work of the Municipal Orchestra, now at the close of its initial season, successful concerts having been given on April 1st and on Good Friday. Our representative adds:—"The symphony concert at St. Andrew's Hall on April 27th by the Philharmonic Society was of special interest, introducing as it did Elgar's Concerto for 'cello and orchestra, heard for the first time in East Anglia and played by Miss Beatrice Harrison with veritable inspiration. A more subdued orchestral support would have been welcome, but otherwise a difficult task was bravely accounted for by Dr. Bates and his loyal forces. A first hearing of the Sibelius Overture, 'Karelia,' did not impress."

Welsh Opera at Liverpool

We are interested to hear that the Liverpool Welsh Operatic Society, an organisation which was only formed last year, have given a successful week of opera at the David Lewis Theatre, Liverpool. Three evenings were devoted to performances of Dr. Joseph Parry's Welsh opera, "Blodwen," and the other three to Mendelssohn's "Elijah," with full stage effects. Both works were produced by Mr. Lewys James, and were received with much enthusiasm.

From Liverpool also comes the news that Dr.

Charles Macpherson, organist of St. Paul's, has accepted the invitation of the Liverpool Church Choir Association to attend their forthcoming Festival in November in the capacity of guest-conductor.

Blind Musicians' Memory.

That blind musicians can do and are doing the most wonderful work for music generally, and for themselves individually, is proved by the news we have received of amazing feats of music-memorisation.

A blind Scottish musician, Mr. Fred Turner, recently memorised the whole of the Bach "St. Matthew Passion," and in four months trained his choir, and himself accompanied the entire work on the organ.

Mr. Sinclair Logan, another blind musician, recently memorised Somervell's "Passion of Christ"—a fairly complicated cantata occupying over an hour in performance—trained his choir, and accompanied a very successful performance, all inside a period of less than two months, and at a time when he was working for a recital to be given in connection with the National Institute for the Blind.

Surely such an example on the part of these gifted but sadly afflicted musicians should be an incentive to others who may be equally gifted but less persevering.

ROYAL ACADEMY OF MUSIC.

The Sterndale Bennett Prize (Pianoforte) has been awarded to Betty Humby (a native of London), Denise Lassimonne being very highly commended and Joan Lloyd and Elsie Betts commended. The adjudicators were Miss Jessie Davies and Madame Elsie Horne.

The Charles Mortimer Prize (Composition) awarded to Kathleen V. Summers (a native of Buckhurst Hill, Essex), Leslie Cochran being commended. The adjudicator was Mr. Alec Rowley.

The Goldberg Prize (Singing) awarded to Roy G. Henderson (a native of Edinburgh), H. Foden-Pattinson being highly commended. The adjudicators were Messrs. Frederick B. Ranalow, Arthur Walenn, and J. Mewburn Levien (chairman).

The Joseph Maas Prize (Singing) has been awarded to Manuel Jones (a native of Ferndale, Wales), Denys Erlam being commended. The adjudicators were Messrs. Alfred Gibson and W. Henry Thomas.

The Emma Levy Scholarship (Pianoforte) has been awarded to Sara Krein, Macia G. Goldberg being highly commended. The adjudicators were Messrs. Oscar Beringer, Frederick Corder, and Sir A. C. Mackenzie (chairman).

The Edward W. Nicholls Prize (Pianoforte) has been awarded to Denise Lassimonne (a native of Camberley), Svbil Barlow being very highly commended and Betty Humby commended highly. The adjudicators were Mr. Claude Gascoigne, Miss Joyce Ansell, and Miss Winifred Christie (in the chair).

A WORD FOR THE ORGAN RECITAL.

MR. ALGERNON ASHTON has been to an organ recital and has written to the *Pall Mall Gazette* about it. Both facts belong to the large number of things that don't matter, but the letter is so naïve, even for an Ashtonian product, that it deserves to be rescued from the columns of the lay press and given the special publicity of a musical journal.

Mr. Ashton leads off with an ejaculation: "What dull and dismal affairs church organ recitals are, to be sure!"

Well, there are organ recitals *and* organ recitals, and lots of them are dull. But the same may be said of every other form of music-making. Not all concerts, and not even all the compositions of Mr. Ashton, are palpitating with interest, but we do not therefore pooh-pooh them at one fell swoop.

Let us, however, grant that the proportion of dull organ recitals is sufficiently large to make us wary about rushing into one "on spec." How came Mr. Ashton to be so rash? He replies: "I am at present on an extended examination tour, and on Sunday evening last, having nothing better to do, I attended an organ recital, intermixed with vocal and violin solos. . ." It is hardly necessary to point out that one who drops into a musical performance merely because he has nothing better to do is hardly likely to be in an appreciative frame of mind. For him the local picturedrome is surely the proper haven, though in this case there may have been no Fairbankses or Chaplins on tap, the day being, as we have seen, the blessed Sawbath. Was the music itself the cause of Mr. Ashton's disappointment? Not at all: "Most of the pieces performed were good, and the rendering of them was excellent. . ." Which is more than we can say about the majority of concerts, and quite as much as we have a right to demand. Yet all was not well: "Nevertheless, I derived no pleasure from the music." Now when good music, excellently performed, gives no pleasure to a trained hearer, it is clearly not so much the music's fault as the hearer's misfortune. He may be the victim of a notorious evil liver, or he may be tired, or, likeliest of all, on an extended examination tour. Anyway, he is clearly not in a position to give a balanced judgment.

A.A. as an Applause Fiend.

But Mr. Ashton brings forward a reason for his dissatisfaction, and surely a curious one: "Of course, it would be inconceivable and grossly improper if any attempt at applause were made in church, but when a musical performance is received in dead and stony silence it naturally has a most depressing effect all round, and it is useless for anyone to deny this." Here's one who denies it, none the less. To those of us—a large and growing number—who regard applause as a nuisance this "stony silence" is one of the attractions of the church organ recital. At the close of a fine work silence is often golden—indeed, it may be so important an aid to assimilation as to become almost a part of the performance itself. In the concert hall many a beautiful piece of music suffers from the fact that

its close is of the type that makes people want to be quiet rather than noisy, the result being a half-hearted reception that leads our concert-providers to conclude that the music has not been enjoyed. On the other hand, an indifferent work that ends in a blaze of colour or some other equivalent of the singer's top note has a reception equally misleading in the contrary direction. We could tolerate applause if it were a mere noise, just as we put up with other more or less necessary assaults on our ears; our real grievance is that in many quarters it has become the sole criterion of musical value. A church recitalist can choose his music with happy indifference as to its power of evoking unseemly noises from the hearers. He is practically the only musician who is spared the mortification of hearing a fine work chillingly received and a bad one greeted with enthusiasm. It is astonishing to find a musician of Mr. Ashton's standing pleading for a method of valuation that at practically every concert proves itself to be false and superficial.

No Wonder he was Bored !

However, Mr. Ashton, being already half out of court, puts himself completely out when he goes on to say: "Returning to the question of organ recitals, I myself never liked them. . ." His reason for this dislike is an arguable one, and need not be discussed here. The main point is that Mr. Ashton, being at a loose end, drops in at a type of performance that he has always disliked, and, being naturally bored, overcomes his native reticence and writes to the papers complaining about it. It is to be hoped that when he enters the examination room he leaves this curious critical method on the doorstep, otherwise Miss Enid Bloye's aspirations in the matter of certificates may be dashed by some such report as this: "Enid Bloye.—An excellent performance of a capital Etude by Sinding, but it gave me no pleasure. It would, of course, be grossly improper for a *clâque* to be employed in the examination room, but when the performances of Miss Bloye and her fellow aspirants are received in freezing and lapidary silence the result is depressing all round, which nobody can deny. Moreover, Enid has red hair, and I never could abide red-haired pianists. Returning, however, to the actual performance, I myself never liked Sinding's Etudes. Enid, therefore, gets 15 marks out of a possible 100. *That*'ll learn her to have red hair and play Sinding."

A Typical Example of Enterprise.

The organ recital has too long and honourable a past, and is still far too popular and useful, to need any defence. Nevertheless, if one wished for a text on which to base a plea for it, such a text is provided by a batch of recitals given recently at Winchmore Hill Congregational Church, the programmes of which arrived, appropriately enough, with the press cutting of Mr. Ashton's letter. The organ music proper included works by Jongen, Ireland, Franck, Bach, Frank Bridge, Vaughan Williams, etc., and among the non-organ items were Holst's Four Songs for Violin and Voice, Vitali's Chaconne for Violin, and string works by Avison, Arne, Handel, and Debussy. A couple of programmes in which the organ took a back seat included a Haydn Quartet, Elgar's Violin Sonata and Quintet, Holst's Two Psalms, Jane Joseph's two pieces for string orchestra, a Bach Concerto, Vaughan Williams's Songs for tenor solo and viola, and the same composer's Mystical Songs for baritone solo, chorus, and orchestra. Presumably there was no applause, so this fine music would have bored Mr. Ashton. The rest of us would agree that the schemes were extraordinarily vivid and enjoyable. With many similar recitals up and down the country, they prove that the church organ and organist are at the back of a good deal of musical activity of real value and enterprise, just as they were in those far-off days when young Bach took that long walk from Arnstadt to Lübeck in order to sample the Sunday evening recitals of Buxtehude. It should be added that the organist and moving spirit in this Winchmore Hill scheme is Mr. D. Marblacy Jones, to whose elbow be more and more power. H. G.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

On Musical Comedy.

It is a common error to suppose that musical comedy is a modern invention, for in reality this form of entertainment is almost as old as the drama itself. Shakespeare's comedies are frequently interspersed with musical numbers, and "A Midsummer's Night's Dream" is a fine example of a "comedy with music." The bard kept his "singing" parts and "acting" parts quite separate—a custom not unknown in the present year of grace. Comic opera, through the medium in the first place of the great French composers, Offenbach, Planquette, Audran, and others, and afterwards of Gilbert and Sullivan, eclipsed for a time the "comedy with music" which has since returned to public favour. The success of "The Beggar's Opera" has undoubtedly turned public attention in the direction of the works of the seventeenth and eighteenth centuries, and it is pleasing to note that amateurs are interesting themselves in the subject. A new society, the Mayfair Dramatic Club, is shortly presenting in town for the first time since its original production, at Drury Lane in 1787, a comic opera entitled "The Haunted Tower," and the experiment will be followed with keen interest.

Opera in Somerset.

That highly successful opera "The Mikado" was the fare presented to their patrons by the Weston-super-Mare O.S. at Knightstone Pavilion for five nights commencing April 26th. The company, numbering eighty, performed the work in a spirited manner, and the principal parts were well portrayed by the Misses Doris Carpenter, Blueflower Bryan, Bessie Tolley, and Winifred Bush, and Messrs. R. H. Byers, Leslie J. Fursland, Lancelot Dossor, Wallace A. Taylor, and C. V. Hanson. The musical direction was in the able hands of Dr. J. G. Cooper. C. T. G.

Forthcoming Events:—

May 18th, 19th, 20th.—Kensington O.S., "Les Cloches de Corneville," Chiswick Town Hall.

May 20th.—L. & N.W.R. O.S., "Les Cloches de Corneville," Palace Theatre, Watford.

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THE LIMITATIONS OF THE "FILM-SYMPHONY."

WHAT THE FUTURE MAY PRODUCE.

WHEN we were all rejoicing that, after nearly a century of wandering in the wilderness of programme-music, we were once more to listen to a symphony *as* a symphony and not as an involved philosophical poem, to regard music as the art of beautiful sound and not as a rather vague way of expressing things which could be more easily expressed by poetry or painting, it comes as rather a set-back to hear that one of the chief prophets of "absolute" music, pure and undefiled, has given his blessing to the worst form of bondage to which music has yet been subjected.

Until Mr. Goossens's promised "film-symphony" appears we can only theorise; when it does we may be certain that it will be as perfect a piece of art of this type as is possible in the present half-developed condition of the cinema-theatre.

At present film-music in the best theatres consists entirely of more or less skilful adaptations of existing music to meet the requirements of the dramatic situations; but such an accompaniment is necessarily totally different from one specially composed. At present, then, we can only discuss the specially-composed film-accompaniment from a purely theoretical point of view, reserving our final opinion until we have been given a concrete subject for criticism.

It has been too readily assumed that the composition of what (for want of a better name) we must call the "cinema-symphony" will differ in no essential from that of opera, ballet, "incidental"-music, or any other music connected with the drama, and that in most particulars it will nearly approximate to the post-Wagnerian music-drama.

A little thought will expose this fallacy. The most logical form of dramatic-accompaniment, the familiar "incidental"-music introduced only at moments of crisis and suspense, must be ruled out, as such intermittent orchestral ejaculations would necessarily be ridiculous in the silence of the cinema-theatre.

Then, too, the precedent of the ballet cannot be followed, for it is necessary to fit the choreography to the music, and not *vice versa,* however clearly the composer can delineate the story, and, surely, no one proposes to make a film fit the musical-accompaniment!

Again, an operatic libretto is a mere skeleton, putting but the slightest limits to the musical construction, an elastic foundation on which the composer may build to some extent as he pleases; even the action is moulded to fit the music. On the other hand, the film-drama is already completed before the musician is called in at all, and he, *nolens volens,* must mutilate his musical ideas to fit in with the action and dramatic situations. Is it possible that anything of any value as "absolute" music can result from such Procrustean methods? Another point. It is scarcely likely that Mr. Goossens will want to revert to the Wagnerian "leit-motif" system—cumbersome and typically Teutonic in its pedantic logic. Debussy, Delius, and the rest have abandoned the "leit-motif" theory, but only gave a feeling of unity to their work by the creation of a subtle "atmosphere" which would be killed by the vivid realism of the cinema.

A specially-composed film-accompaniment is needless if it does not closely follow and accentuate the crises of the story. Such an accompaniment would necessarily be unintelligible and valueless as "absolute" music. A musician of the Mascagni type might certainly compose a film-accompaniment that would serve the required purpose and be, perhaps, quite effective in its way and on its own level, but for a composer of the genius and high ideals of Eugène Goossens to restrict and debase his ideas by chaining them to this Juggernaut car of the cinema is as depressing a spectacle as that of Richard Strauss neglecting music in favour of sheep and windmills and squalling babies.

Of course, these are merely theorisings, and it only remains for Mr. Goossens, or someone else, to overthrow and disprove them by the production of such a masterpiece as will silence all criticism.

G. E. ABRAHAM.

YOUR FACE IN MUSIC.

A musical face is not altogether a rarity, but a serious endeavour to express a face in terms of music is a new experiment. It is, however, one of possibilities, as Prof. Miller, interviewed by the *Baltimore American,* has explained. So far he has not gone further than the production of a single chord, obtained by the grouping of the different notes, which in a photograph form a complete profile of the face in question. To prove his theory, he has shown the chord profile of Lady Diana Manners, of "Glorious Adventure" (and other) fame. What Lady Diana thinks on the subject we are not competent to predict—but the possibilities are certainly boundless!

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Hybrid Festivals.

WRITING to the *Times*, a correspondent describes the origin of the Kendal Competition, without claiming for Miss Mary Wakefield "the honours of an inventor; but in this country such competitions as there were relied chiefly on money prizes for their attraction, and there exists to-day a large class of competitive music-meetings which have been described as a cross between an Eisteddfod and a football match." This is smarter writing than true. Such prizes were not the attraction at Stratford, which started festivals three years before Kendal. The parent festival may therefore be acquitted of the stigma of being cross-bred. It would be interesting to know how to distinguish the breed of a festival. The cynical reference to other meetings, which seems to be inspired, is unfortunate at the present time, when federation is being attempted. The number of cases where "financial considerations are too strong" is certainly not a large class. The needs of districts vary. The massing of choirs from scattered districts in a combined performance is very attractive and praiseworthy. In populous districts the love of joining in big forces is not so ardent, and is not considered wonderful, often not artistic, when such performances take place. There is room in the choral world for all kinds of workers. Autonomy by individual festivals is the leading motive of the movement nowadays. And rapid growth is the astonishing feature. The happiest thing about it is the organising ability which is being shown. One may safely leave such leaders to work out their own salvation.

Aural Interpretation of Poetry.

Talking with one of the leading teachers of elocution the other day, I was struck by her high regard for modern ideas in teaching English. The *spoken word* is the keynote to the new teaching of literature, just as in musical circles aural training and appreciation is a prominent part of the new education. Teachers may do more than they have hitherto done in uniting for the common aim of beauty of language whether in musical or metrical measures. Just after having this interesting chat, I came across an article in the *Aberdeen Journal* which elucidates this idea wonderfully well: "In our opinion there should be the most intimate connection between the teaching of singing and of literature. Only when the pupils have entered into the spirit of the words (after a literature lesson in miniature) will they sing the song with zest, enjoyment and real sympathy. If it be true, as it is, that the best literature can be appreciated only when it is read aloud, it is much more true that the best lyrics of the greatest masters of the art can have full justice done to their merits only by being studied, read aloud, and thereafter musically interpreted and expressed. The poetry lesson should deal very largely with the things that can be sung. If they were actually sung, after being learnt, by the whole class, or by sections of the class, or as trios or duets or solos, they would be far more appreciated, because they would be interpreted in the spirit in which they were written, and consequently much more likely to remain permanent possessions."

MUSIC IN THE UNIVERSITIES: CAMBRIDGE.

By DR. CYRIL B. ROOTHAM.

SPECIAL consideration was given to Oxford in the report of the meeting of the Musical Association last week, but no idea of the value of the work of its present Professor of Music was apparent. Dr. Cyril B. Rootham pointed out how outstanding is the personality of Sir Hugh Allen, his driving power, and what he had accomplished.

Dr. Rootham next sketched the University musical life of Cambridge. A Professor of Music was not appointed until 1684. Degrees in music were granted long before this, *e.g.*, Orlando Gibbons, 1606. In 1658 Oliver Cromwell (a Cambridge University man), when he was Protector, issued a "Mandate," asking the V.C. and Senate to suspend the statute which enforced membership of a college for some years on all applicants for musical degrees, in favour of Benjamin Rogers. The request was granted.

The lecturer quoted references to music in "Cooper's Annals" and from "Nugæ Antiquæ Harringtoniensæ." In 1768 Christopher Wordsworth tells us that there had been a project for building a Music Room and Amphitheatre for professional lectures, started by Walter Titley's donation, but it fell through. The Professorship of Music at Cambridge (of which the present stipend is £200 per annum), has been held by Nicholas Staggins (1684), Thomas Tudway (1705), Greene (1730), Randall (1755), Hague (1799), Clarke Whitfeld (1821), Walmisley (1836), Sterndale Bennett (1856), Macfarren (1875), C. V. Stanford (1887). Stories of one or two of these were told. Tudway was deprived of his Professorship because of a bad pun reflecting on the Queen. Thompson (Master of Trinity) said, "So-and-so *fiddled* for his degree, I believe." Sedley Taylor, a devoted amateur and

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keen musician, used to say of a lofty person, " I believe music is not a bad amusement for those who cannot afford to hunt."

Sterndale Bennett did a great deal to restore the dignity of musical degrees, the regulations for which had become lax, *e.g.*, a Mus.D. usually had not taken the Mus.B., nor were candidates for musical degrees required to be members of any college. There was no stipend attached to the Professorship during the first twelve or thirteen years he held it. Before his time fees were paid by the graduate to the Professor in consideration of the latter having to conduct the performance of the " Exercise." Residence for Mus.B. degree was made compulsory in 1895, and the " Exercise " was abolished. Composition papers, to be worked in the examination room, were substituted for the exercise.

The C.U.M.S. was founded in 1843 as the Peterhouse Musical Society in Peterhouse by a small body of amateurs. In the early days instrumental music was mostly discussed. Gradually choral and orchestral music obtained equal attention, as it does to-day. Sir C. V. Stanford introduced new and modern works in his earlier days, also composers to conduct their works, who sometimes got honorary musical degrees. The University Musical Club (C.U.M.C.) was started about 1891. Dr. R. R. Terry was active in connection with it. Its old quarters were described, as well as its present great growth. Dr. A. H. Mann got a festival chorus together, and drilled them in big works, generally with professional assistance.

Oxford and Cambridge had similar concerts, the same musical aims, and the advantage lay with Oxford in having the larger forces that could be drawn upon in a more populated area compared with Cambridge. The Ladies' Musical Club combined occasionally with the C.U.M.C. Dr. Rootham, in conclusion, gave a list of the first Professors at other Universities, adding that he concurred with Sir Hugh Allen in insisting upon *hearing* music, not merely examining copies of it, and writing about it. Nevertheless, a University degree, as he understood it, was not intended as the equivalent of being a performer or conductor. It did and should imply *scholarship*.

Dr. Borland, opening the discussion, said that when they heard about aural training classes in Oxford, as a preliminary to degree preparation, they might be encouraged. The need of adequate illustration when talking about music was another want. The pianoforte would do a great deal when Form was the subject, but it would be better to have a chamber music party, though that was difficult when the Professor received such a small fee. The pianola and gramophone were not to be despised, though they were not perfect. There was a need also for a knowledge of scores, and not only the reading of scores but to have the music in our heads. Sir Hugh Allen influenced people who would not have thought of doing things on their own initiative. Universities should provide adequate opportunities for those who intended to enter the musical profession. The young musician was not in the same position as the ordinary undergraduate, and generally was not a man of means. For such persons residence was practically impossible, though a few would take duty as organists. The position, however, was improving.

Dr. Froggatt asked if it was necessary now to take an Arts degree first. A degree was not a vital consideration to a professional musician. If there could be an endowment for music in a University town it would be a great stimulus to music.

Dr. Rootham said that a musical degree could be taken without taking an Arts degree. It was not thought worth while to go to a University for music alone. But Arthur Bliss, for example, ebullient and modern as a composer, said that he owed a great deal to the University. A musician may be mainly a performer or a composer, but the best musicians have also had scholarship. A degree might be given to a mere conjuror, but any sort of performance was not the object. Engineers all went through their shop work, but hundreds of them came also to Cambridge to learn the theoretical work. They also mixed with people having other ideas.

Mr. W. W. Cobbett was also answered by the lecturer as to the music now going on. So much was being done that non-musicians were disturbed about it. " I cannot abolish *you*," said one of them to Dr. Rootham, " but I wish I could abolish music out of the University." The practice of chamber music was now quite general. The Musical Club had a membership of 450. Fine music could also be heard at college smokers. At St. John's College Elizabethan madrigals had been sung for twenty-one years.

Mr. Ernest Fowles mentioned the case of a young man of twenty-two whose musical interest developed at Cambridge so greatly that he wished to enter the musical profession. He had had no technical training. What could be done for him in so complex an art? His progress might be observed for a time; then he might go, say, to the R.C.M. To be a musician meant general culture of a very comprehensive type, and a man of University training had a fifty per cent. start of those who lacked it.

Dr. R. R. Terry spoke of the great advantages that accrued almost sub-consciously from University life. Scholarships gave the speaker the advantage of being both at Oxford and Cambridge. He described those days, and compared them with a visit paid later in 1912. It was common formerly to hear a fine baritone sing about a lady who had a poodle, and *it died* (every eye in the audience was humid), and she would never have a poodle again, but a month elapsed and she had one exactly like the last. At a later period, especially just before the war, the organ seat at Westminster Cathedral was occupied by many a Cambridge undergraduate wanting to learn about the music of the past. As to degrees, Dr. Terry took a different line from the lecturer. A potential composer would find University life of the utmost value, but an executant would be taken from his practical work, which ought not to be neglected even for a day. Before the advent of Stainer the blight of the organ loft hung over most Universities, but in the eyes of the profession the church organist was very small beer. In one of the newer Universities candidates were not bound to write an oratorio or to write in six parts, and if they had written a fugue they might have been

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ploughed. They might be asked to write an orchestral work. It would be useless to get their tutor to write their exercise. The candidate would have to go to the piano and explain there, in answer to a question, where a horn passage, say, in his work, might be improved. These Universities were setting the pace, and for that they were grateful. The reason why some professional musicians fought shy of degrees was that it seemed to be the easiest way of being allowed to wear a coat of many colours in church. The residential requirement had tended towards producing not only highly-qualified musicians but a number of very gifted amateurs.

Dr. Mary Davies gave some interesting particulars of the musical progress of Wales on the University side. Wales placed women and men on an equal footing. There was a great development also in chamber music, and its influence was extending to schools. The musical clubs at the Universities were also enthusiastic. In all such directions Dr. Walford Davies had done excellent work.

The lecturer was cordially thanked for filling the breach caused by Sir Hugh Allen's regretted absence.

COMPETITION WORLD.

Leicester Industrial Choirs.

THE programme for the Leicester Competitive Festival has just been issued. The Festival takes place on October 13th and 14th, and is to include competitions of many kinds—piano, organ, and violin solos, children's mixed choirs, male quartets, ladies' choirs, male choirs and mixed voice choirs. A special feature is the inclusion of competitions for industrial choirs. These are not yet numerous in Leicester, but the Festival is doing good work in encouraging them. A good standard of music is being set, works being drawn from the compositions of Arnold Bax, York Bowen, Albert Mallinson, Elgar, Martin Shaw, Cyril Jenkins, and others. The adjudicators are to be Dr. Vaughan Thomas, Mr. Geoffrey Shaw, Mr. Charles Moody, Dr. F. H. Wood, and Mr. W. R. Anderson. In three years this festival has paid £380 to the Leicester Royal Infirmary and other institutions.

Coventry's First Festival.

THE syllabus is now issued for the Competition Festival which Coventry is taking up with spirit. No less than thirty-four classes are to be heard on Saturday, November 25th, a task which seems to require a longer time-table. Mr. F. E. Hanson, 20, Hertford Street, Coventry, is hon. secretary. Open choral classes are announced, but the solo competitions are not reserved for local residents.

Camaraderie, not Prizes.

LONDON choir boys have a high reputation, and they have been sustaining it at Stratford-on-Avon. Mr. Herbert E. Knott makes a plea for emulation amongst Midland choirs of boys and men, only two of which have entered at the Birmingham Festival. Organists with capable choirs at their command should throw in their lot to make these contests not only interesting but instructive to all taking part. "The prize is a secondary thing—only one choir can come out on top—it is the *camaraderie* between organists and choirs which is missing and is so badly needed."

PERTHSHIRE second festival, having 800 entries, doubled its last year's record. Five days were occupied. Messrs. Hugh S. Roberton, Philip E. Halstead and Graeme Goring were the adjudicators. The attendances were large. The Church choirs reached a high standard, and the school choirs had a keen contest. J. G.

MINIATURES.

Finding Fairies their Music.

Ernest Austin has often proved himself to be the child's musical companion. Many a child will hail him as a big brother when they get his latest work. It is called "The Fairyland of Music" (Methuen, 3s. 6d.). The prospectus says, "By means of musical examples (which are included in the book) the young readers are set to work inventing fairy tales of a quaint and delightful kind, and are shown how music is to be found almost everywhere."

My Tears, My Meat.

"One of my earliest experiences as a music-master," Dr. R. R. Terry tells the *Weekly Dispatch*, "was of a treble soloist who had received a well-merited birching on Sunday afternoon. By the time of evening service in the school chapel his eyes were red with weeping and his face was tear-stained. The headmaster announced the anthem, and the soloist stood up. By ill-chance part of the solo was 'My tears have been my meat day and night.' A ripple of mirth went round the school, and in my glass I saw the headmaster's shoulders shaking with laughter."

Smaller Miniatures.

Mr. Oscar Beringer, the late senior professor of pianoforte at the Royal Academy of Music, left £3,150.

Mr. John E. Leah has served his church and congregation so well for fifteen years that he has received valuable gifts with a testimonial from Guildford Congregational Church, where his services as organist and choirmaster are highly valued.

Dr. T. Keighley is giving six lectures on the "Appreciation of Music," each dealing with the form, history, composers and authors of numerous illustrations from Bach, Handel, opera, oratorio, Haydn, Mozart, Beethoven, Sullivan, and as orchestral composers Wagner, Tschaikovsky, and Elgar. These are being given, with gramophone records, in the Girls' Municipal Secondary School, Stockport.

An important date and event should be noted by school music teachers, viz., Saturday, May 27th, 3 p.m., annual demonstration of the Tonic Sol-fa College. It will be held, by permission, in the Concert Hall of the Royal College of Music, South Kensington. Sir Walter Parratt will preside; Sir Hugh Allen and Dr. John E. Borland will speak. School choirs from Upper Norwood and Stepney will demonstrate under the direction of Mr. Robt. McLeod, of Edinburgh, and Mr. Granville Humphreys. J. G.

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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24 Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

HORN, TRUMPET, AND CORNET.

(1) *The list of players in the Scottish Orchestra gives "Trumpets and Cornets—four players." Have each of these players got a trumpet and a cornet also, or do two of them play cornets and two play trumpets?* (2) *Have horn and trumpet players favourite keys for playing in, or do they play in any key within the compass of an octave, as they are capable of being altered to any key?* —J. M.

In large orchestras it is usual to have four trumpets, as many modern works require them, but the third and fourth, usually, also take first and second cornet respectively when required. (2) This question is not quite clear, but we think the following is the information you require. Every instrument has some key which suits it more than others, but it is the custom for horn players to use the F crook for everything, transposing all parts written for other crooks, except in certain works, which, by reason of the high key in which they are written, render them difficult of performance without the use of a high crook. The modern tendency for the horns is, as is the case with the trumpets, to do away with clumsy crooks, which only serve to confuse the player and ruin the intonation—and to keep the instrument always in one key. The trumpet very largely used is that in B flat. The horn and trumpet parts in some of the modern works are very florid when compared with those in many of the works of the old masters.

ORATORIO BASS SOLOS AT 15.

I am fifteen years old, and my voice broke nearly three years ago. During the past year I sang tenor in a church choir, then, feeling the higher notes a strain, I changed over to the bass line. I call myself baritone, and have been singing such songs as "Arm, arm, ye brave" and "The Wolf." I am under no teacher, as I am studying for matriculation, and have not the necessary time to practise. After July, when my studies finish, should I take singing lessons? Should I discontinue singing the type of songs mentioned? After I have sung for a time I feel my throat dry and congested. In scales I can sing from low to high G, but the top notes are strained. Should I leave the high and low notes alone, and sing from B—C? If so, can you let me have the names of gems within this compass?—CLEOPHAS.

Your confession is delightful, but you are a very wicked boy and ought to be whipped. The present writer sang bass in a choir when he was fourteen, and his first solo at a concert some years later was "Arm, arm, ye brave." I ought to have been spanked too. What is the use for me to give you any advice? Well, you are a better "man" than I was, because I wriggled through the long, luscious run on "strengthen" without any idea of being the young fool that I was, while your conscience has led you to a father confessor. But, remember, the "wolf" is at your door and may silence you for ever. It is lucky that you will soon have no time for practice. Stop sowing your wild oats at once. Do not think of singing any solos whatever. Hum a little, if you like. Nature has given you a similar answer by congesting your throat.

INTERPRETATION.

Will you tell me the publishers of volumes of Chopin's pianoforte compositions? Also, in the rendering of the test pieces at a pianoforte examination, are you strictly bound to keep to the tempo and expression marks, or may you vary them to suit your own interpretation?—V. J.

There are many publishers of Chopin's works. Consult Augener and B. F. Wood Co. Interpretation is concerned with personality, and if, sometimes, you feel that your own perception leads you virtually to alter a composer's indications, he would be bold who would say you nay, unless, of course, you offended against the canons of good taste. At the same time you must be sure that your interpretative power is equal to such a decision. As a rule, experience alone is able to deal with so important a matter.

LIBRARY. STRANGE IDIOMS.

(1) *Is there any circulating musical library from which one can obtain important modern piano works? One cannot buy all that one would like to explore, especially when one is only a very moderate performer.* (2) *Can you also suggest some recent music, not necessarily English, of not much greater difficulty than the Sonata of Lekeu or the Sonatina of Ravel? Are the Sonatinas of Kœchlin suitable, or is the idiom too strange to be understood unless one has heard them played?*—J. L. W.

(1) There are London circulating libraries in connection with the houses of Chester and Augener. (2) The answer to your question depends upon your own experience of modern music. If by nature you are experimental and enterprising you will try your hand at all music of the kind. At the same time we do not think it wise to plunge into modern idioms unless a good foundation has been laid with the best music of the past. Here are some pieces which you may find stimulating: William Baines, "Only a few wooden soldiers" (Banks & Son); William Fenney, "Fieldside" (Swan); Melartin, "Chips," Op. 34 (Augener); Herbert Howells, "Sarum Sketches" (Augener); Palmgren, "Night in May" (Augener).

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The Political Hypnosis.

BY THE EDITOR.

A COUPLE of months ago Mr. E. J. Dent, writing upon the subject of light opera, remarked that "the political aspect of the question is given plenty of prominence, but to discuss the political aspect is useless, for the people who advance the political argument are obviously persons with whom argument in a reasonable sense is impossible." We commented upon this at the time, pointing out in our issue of April 1st that what he describes as the political argument is, so far as light opera is concerned, purely economic, arising as it does from the perennial battle between free trade and protection, the importation of musical comedy being on broad lines nothing more than a commercial system of dumping. Mr. Dent sees politics in the protection of our bread and butter. But then Mr. Dent sees politics everywhere. He shows it again in reviewing Adolf Weissmann's recent book, "Die Musik in der Weltkrise," for he reads a political significance into differences of critical opinion which arise from a variety of causes of which the most negligible is political. Geography, material environment, social habit, religious experiences, and many other subtle influences may underlie the great divisions in musical opinion. But politics!

I am not sure whether Mr. Dent is quoting Weissmann or giving his own view when he ascribes the antithesis Schönberg-Stravinsky to the political citizenship of these two composers, but he writes that only a few internationally-minded musicians can appreciate both. In the first place, it is to-day the internationally-minded musicians who are the most obsessed with politics. As Ravel remarked to me some time ago, the nationalists of all countries are a harmonious brotherhood; they understand each other. It is the internationalists who are the disturbers of the peace, just as it is, speaking generally, the over-active promoters of political concord who usually make the most trouble in the world. In the second place, the antithesis between the ideals followed by Schönberg and Stravinsky is purely in the domain of æsthetics. The corresponding attitudes towards the art of music are represented everywhere. That one of them should predominate in a well-defined area of Northern Europe is an accident of climatic geography. That this area should, for the brief space of a century, have produced a succession of musical giants is, if not an accident, no more than an episode, of history. These circumstances have led to the careless employment of the word "German" to denote this particular attitude, but it has never lacked supporters in other countries, nor has the other attitude ever been completely without supporters in Germany. The division between them is not, and never has been, political. Nor is the pugnacity with which that other attitude is asserted political in its nature. The apparent fanaticism which has occasioned remark arises from the championship of what was recently the underdog, which obviously necessitated more vigour

THE VALUE OF A MUSIC CLUB TO A COMMUNITY.
By Ella May Smith *See page 626*

CLOSE OF VIENNESE MUSICAL SEASON.
By Egon Wellesz *See page 631*

MAHLER'S SYMPHONIES AT COPENHAGEN.
By Fritz Crome *See page 628*

than the holding of the established position. The question whether it is possible to appreciate at the same time the art of Schönberg and of Stravinsky, may be a political one for Mr. Dent. If so he is "obviously" one of those "persons with whom argument in a reasonable sense is impossible." So far from its depending upon one's being internationally-minded, I am inclined to believe that only the nationally-minded can achieve the feat at all. We must, of course, eliminate composers, for a creative artist who was capable of giving his complete sympathy to ideals which are all but irreconcilable would necessarily be lacking a definite point of view of his own, in the absence of which his work would be second-rate. A composer's judgment of his *confrères* is necessarily influenced by the subconscious vision of his own goal, and his sympathy will incline to music in which he detects a striving that is either convergent or parallel. If it is divergent he will have none of it. But all musicians are not composers, and the vast majority of us are sufficiently detached to be at least potential eclectics. If an illustration is needed of this it is afforded by the manner in which Schönberg's "Pierrot Lunaire" was recently received in Paris. If there were the slightest foundation for Mr. Dent's opinion that one must be internationally-minded to form an independent judgment, surely, in the very stronghold of what he would regard as the political opposition, this work, by the leader of the "German" party, was foredoomed to failure, instead of which it was one of the most remarkable successes of recent times. Moreover—and this is of particular importance for all peripatetic internationalists—it was liked, not *in spite* of what was characteristically German in it, but *because* of its Germanism. I will venture to say that, had it been international, it would have been a failure. Whilst in Paris I chatted with several musicians on the subject, and I found nowhere the slightest intrusion of politics into the discussion of music, such as one constantly meets with in the writings of professed internationalists. For good or ill these pursue a political ideal, and it has hypnotised them.

Surely the least beautiful of the thousands of languages and dialects spoken by the civilised world are the *lingua franca* of international trade in the Levant, and that other international language which is compounded of Hebrew, German and Polish. That is what the international politicians of music would like to hold before us as an ideal. We, who treasure characteristics, will have none of this. Moreover, we have learned by experience to be suspicious of this internationalism, for the word has too often proved a mask for one particular tendency. I have even won a bet on it. It was, if I remember, either just before or just after the Armistice, and a friend held forth to me very enthusiastically upon the views of somebody with whom he had been lunching, and who was taking an active part in the formation of some international association or other for the furtherance of all the arts in all the countries of the world. Being primarily interested in music, I inquired if the name of any musician had been urged upon him. Apparently they had not reached that stage, so, as they were to meet again, I made a bet that the first composer mentioned would bear a German name, and I won. That is political internationalism in music. Happily, it will not prevent a Frenchman from appreciating Schönberg, and hailing "Pierrot Lunaire" as a fine composition, precisely because it is characteristic, and not a hybrid.

In some of his other articles Mr. Dent gives a clue to the real source of his political preoccupation. It is not that, as he once said, his spiritual home as a musician is in Germany. Nor is it his association with a Cambridge group whose political views are of this colour. It is largely the result of what I, with great respect for Mr. Dent's erudition, regard as a confusion of ideas. I have not the passage before me, but I remember that he recently attributed a musical success to scholarship. Not only are scholarship and taste two very different things, but the former frequently tends to blunt the latter, unless it is kept in an ancillary position. Now the Germans, having little reason to trust their taste, have always relied upon scholarship. So does Mr. Dent, whose scholarship equals, if it does not surpass, that of the Germans themselves. His attitude is, I feel, a direct result of this affinity, and I find a certain confirmation in his judgment upon music that is still on trial. He thinks that one must be internationally-minded to appreciate at the same time Schönberg and Stravinsky. But what kind of a mind is it that can appreciate Bartók and raise a solitary voice in defence of Schreker? A taste sufficiently acute to appreciate Bartók must inevitably be revolted by music so devoid of style. It reminds one of a disconcerting feature in German criticism. Most of us who have German friends can cite instances where a man, after showing an apparent appreciation of many things the recognition of which suggested the possession of acute taste, has suddenly staggered us by betraying an equal admiration for something so gross as to lie almost beyond the pale. But scholarship is not fastidious. It delivers its verdict upon facts, not flavours. I would unhesitatingly accept that of Mr. Dent upon any question which was dependent upon the knowledge and scrutiny of facts. I should not rest satisfied with his opinion upon a question of flavour in music.

COMMENTS OF THE WEEK.

Faute de Mieux.

If one has borne the responsibility of finding at regular intervals a subject for an article which must be ready, whatever one's mood, one will sympathise with A. K. H., of the *Liverpool Post*, for electing to fill his "Music of To-day" column with an article on cats. Some will also commend him for having completed his column without any reference to the nocturnal glee party or competitive festival. The cat is a dignified animal, to be treated seriously, so our colleague quotes authority for the counting of sixty-three notes in a mewing cadenza, and draws attention to the French word *ronron* as conveying a better suggestion than our own word of the rhythm of purring. The article is eminently readable and informing, but what we admire most is the writer's pluck in his choice of subject. We wonder if he has ever been a regular contributor to a professional paper.

The Press and the Opera.

On the whole the Press has given a cordial reception to the venture at Covent Garden, but there is, as usual, a certain divergence between those who insist *à tort et à travers* that the performances must be treated objectively, in total disregard of the conditions, and those who maintain that it is unreasonable to apply to them the same standard that one would to those of a company picked from the foremost singers of the entire world, brought at great expense to London, and presented at a loss to be defrayed by wealthy patrons. These, too, can claim to be objective critics, for they look objectively at the transaction between the company and the public. They do not expect the former to emulate a certain statesman in giving the public ninepence for fourpence, or criticise it for failing to do so. They are satisfied if the goods delivered are the best procurable for fourpence, or whatever amount the public can reasonably be expected to pay. That other standard is a thing of the past, not merely in England but in the whole Continent of Europe. From every capital we hear that the days of spectacular operatic triumphs are over, and some of the accounts that reach us give us the impression that we are better served than many of the traditional homes of opera. If people cannot get the old standards out of their minds there is nothing for them but to embark upon H. G. Wells's time-machine and back-pedal to a period when it was possible to maintain them. They are out of tune with the times we live in. With those who have been lamenting the absence of Sir Thomas Beecham we agree, for we also would gladly see him at the conductors' desk; but we would wish that some of these writers had expressed themselves with a little more consideration. The time to pay tribute to that great benefactor of the musical community was obviously the time when the crisis occurred in his affairs, and we have more than once commented upon the silence that was then maintained, which we have described as a slur upon English music. Then was the opportunity for a public and enthusiastic recall to musical life. Probably it would not have been obeyed, but it would at least have shown the right feeling. To-day it has a ring about it that pleases us much less. The name of the brilliant absentee is invoked in a captious spirit.

Since the above was written, the performances have made such progress that some of them have had little to fear from criticism of either kind. That of "The Valkyrie," in particular, would not have been out of place in one of the former "grand seasons."

The Question of Applause.

Mr. Francis Toye has entered a very timely protest against a certain kind of priggishness which is affecting the question of applause at Covent Garden. It shows itself chiefly in a failure to recognise that there are at least two different kinds of opera. Only an absolute vandal would think of disturbing in any way the continuity of Wagnerian music-drama. Whether, however, there is any valid reason for treating "Parsifal" as, not a stage-work, but a religious ceremony, is quite another matter. Perhaps it is one of those in which deference must be paid to the feelings of others. Nobody wants to cause pain to those who sincerely believe that religion enters into the performance; but their sincerity is not altogether beyond question. We are inclined to think that if the attitude of devotion has been maintained from the first note to the last of each act, honour is satisfied. Italian opera, especially that of pre-contemporary days, is often on a different footing. In an Italian opera-house the applause that breaks in at the end of a splendidly sung *cavatina* may be dramatically ridiculous, but so is often the situation in which the *cavatina* itself is introduced. On the other hand, this popular enthusiasm is so much part of the performance that many composers have artfully provided a pause in the music to allow for it. As Mr. Toye enquires, "what would Verdi have said if anybody had told him that any applause after 'La Donna è Mobile' would be indignantly hissed down by a scandalised audience?" We have no desire to suggest that our national opera should encourage manifestations which are spontaneous only in Southern temperaments. But our Northern phlegm is quite sufficiently pronounced without being further accentuated by priggish restrictions. Let us, once in a while, show that we are human.

THE VALUE OF A MUSIC CLUB TO A COMMUNITY.

Federation and Organisation in America.

SCATTERED energies are of no more value to the musician than to other professions, hence there is the greatest good to be gotten from concerted effort.

In America we have found that the music club is the medium of evangelistic influence, for, truly, where " two or three are gathered together " there one will find symptoms of a club.

Not only does America organise its musicians, but it organises its organisations, which means that, having many clubs in every State, a State federation is formed, and from the State federations a national federation is formed, making the greatest force for the advancement of music to be found in the world to-day.

These music clubs not only stimulate the study of music in a community, but also in the public school the teachers are stimulated by friendly rivalry, their students appearing in public, periodically in either the students' (junior clubs) or in the adult club, which is composed of the best among the city or town musicians.

The music shops give warm welcome to the presence of these clubs, for with all the musical activity the sales are increased appreciably. The composers are given prizes for compositions, and those who have gained a position of dignity have entire programmes of their work frequently performed.

It is needless to decry prize-giving, for composers of every nation have been given prizes since the world of composition began. Many composers have acknowledged their indebtedness to the generosity of the American club and individual. The late Horatio Parker, of Yale College, won two prizes for grand operas, one of which was from the National Federation of Music Clubs, the sum of which was $20,000. A neat little sum for one composer to win for his creative effort, and that was not all, for he was given the greatest publicity during many months, and not only he, but his publisher, profited much by these prizes.

Last year the National Federation offered a prize of $5,000 for an oratorio on the "Apocalypse," the text furnished by Pauline Arnoux McArthur, of New York City, and Henri Roche, of Paris. The prize was won by Paoli Gallico, of New York City, and the work was produced sumptuously at the Biennial Convention of the National Federation of Music Clubs, held in June at the Tri-Cities (Rock Island, Illinois, Moline (Illinois), and Davenport, Iowa), these cities, situated on opposite sides of the Mississippi River, joining together in their efforts to entertain this great organisation.

A symphony orchestra and huge chorus was furnished to produce the work adequately, and soloists were chosen from the leading singers of America. The prize works are always presented by artists at the convention.

Visiting artists from other lands would fare very poorly in America if it were not for the ubiquitous music club. In cities where an audience of fifty or a hundred greeted such singers as Ernestine Schumann-Heink and Lillian Nordica twenty years ago, since the advent of these influential clubs, houses seating over four thousand are completely sold out, stage seats and standing room being at a premium.

American vocal and instrumental artists are very quick to acknowledge the influence of the music club, for the major number of their engagements come from the music clubs of the country. The managers of artists find much more business with the presidents of clubs than with local managers, and it is a fact that where a great club has provided by long years of building a large audience, local managers have found courage to augment the club's series by one or two more, sometimes to their own undoing, other times to their profit.

The largest music club in America is in Columbus, Ohio, where in 1902 a group of thirty musicians gathered together to revive a former club, which had never reached a size which could not be accommodated in a large drawing room. When this club essayed to introduce an artist from out of town, they got a small hall and each member went out among her friends to sell tickets to pay the artist's fee.

Now, for the past five years a hall seating close to four thousand has been sold out to members before the opening of the season. The club furnishes six of the first rank concerts, including two or three of the great orchestral concerts, such as those of the Boston Symphony, New York Philharmonic, New York Symphony, Cincinnati Symphony orchestra. The solo artists always include at least one great soprano, contralto, pianist and violinist. Sometimes in one year it has furnished to its subscribers one grand opera by the Chicago Grand Opera Company.

Mme. Katherine Goodson has played to this club, with the usual audience of four thousand.

Six members' concerts are given, which are much the better because they come between the artist concerts, which fact is sufficient reason for constant study on the part of the local active member.

A series of free organ recitals is furnished by the club, which stimulates the organists of the club to prepare concert programmes besides their regular service music. Six lecture recitals are given on the evenings previous to the artist concerts. A concert programme is given once each year in every city, county, and State institution, which comes under the head of the altruistic department.

Eight music school settlements are maintained by the club, where free lessons are given to the very poor children and adults, in voice, piano and violin. A chorus of one hundred voices for a number of years presented the oratorio of " The Messiah " free at Christmas time, accompanied by the great organ (a gift from the club to the hall), piano, and a choir of strings.

There are many other minor activities, among which may be mentioned a junior music club, made

(*Continued on page* 628.)

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Lionel Tertis and Viola.

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No. 19.—*Cabaret.*

(*Continued from page 626.*)

up of young men and women, and that club has a junior club which accepts young people from the ages of twelve to sixteen.

All these activities are felt so appreciably throughout the city that the merchants not only contribute largely to the organ fund, but purchase liberally of the season tickets each year.

This club has also permanently endowed a music department in the public library, which enables all music-lovers to borrow an opera, oratorio, mass, or merely a sheet of music on the regular library card.

The history of this club is the history of every other club in a community. It is invariably the life of the community, and the activities vary with the local needs.

It is obvious that the music club as an organisation is not only a real force for the advancement of music in America, but in its ramifications through town, city, county, and State, always organised and federated, it is making amazing progress from year to year.

ELLA MAY SMITH.

TWO OF MAHLER'S SYMPHONIES.

NOTABLE PERFORMANCES AT COPENHAGEN.

Two New Societies.

DURING the last weeks of March two of Gustav Mahler's extensive and notable symphonies—No. 2 and No. 4—were performed for the first time in Copenhagen. This most individual and remarkable Austrian symphonist was hitherto little known in Denmark. Mahler—as is well known—is one of the great trefoil (Beethoven, Bruckner, Mahler) whose symphonies have attained the holy number of nine, beyond which no one has ever been able to reach. Schnedler-Petersen was the first to produce one of his symphonies. It was *the first,* and it was performed at a Tivoli concert, as far as I remember, very shortly after Mahler's death in 1911. Later he gave—to the best of my knowledge—the *ninth* symphony; also "The Song of the Earth" has been performed in Copenhagen at a winter concert by another conductor. Of later years the two newly established societies, "New Music" and "The Society of Young Musicians," have made it their object to produce new music, and also we have to thank Paul Klenau, the energetic conductor of the recently formed "Danish Philharmonic Society," for introducing us to a long series of new and mostly very valuable and interesting works.

The Composer and his Music.

Mahler gives music credit for a faculty of concrete expression which at times makes exceptional claims on the listener. He once said that an emotional auditor might get to know his whole mental development from his symphonies. That such a thing is *possible* I shall not contest: it is quite certain, however, that an average public will not be up to the test. But also, without that understanding, they will be enriched by the hearing, for Mahler's music does not need words and explanations to take effect. It is strong and characteristic enough to move by its mere musical power. That besides this power it has a rare faculty of painting, describing, and explaining is another thing—a thing that concerns only the few who are able to follow him into this over-refined domain. And Mahler himself has felt the failing of music as soon as we get outside mere feeling; he proves this by having recourse to speech every now and then, making its plainness cut through the ambiguity and mysticism of pure music.

"The Symphony of Resurrection."

Mahler's Second Symphony has been called "The Symphony of Resurrection," or, as Richard Specht says in his excellent Mahler biography, "The Song of Death and the Hereafter." In the First Symphony Mahler pictures his development from youth to man, from partly unconscious to conscious, self-dependent humanity. In the Second he tries to express his relations to the divine. From the sombre heaviness of the first movement, through the quiet idyll of the andante and the straying ghosts of the scherzo, runs an ever-changing wave of anxiety, which stills and finds clearness in the certain, confident hope resounding in the powerful chord-strophe at the end. "Arise, nay, arise thou shalt" (Auferstehen, ja auferstehen wirst du). In this close Mahler reaches the highest summits of his art. The immense, soul-stirring music is painted with such an inconceivable power and truth of expression that one well understands the tremendous surprise, at once proud and humble, expressed in the following letter: "The rising and exaltation that follows from now to the end is so immense and unprecedented that I myself later did not know how I attained it."

At the performance under the direction of Mr. Paul Klenau, the great and complicated work was given with a rare rhythmic precision complete to the slightest details. The choir (the "Cæciliaforenings") and the two soloists, Ingeborg Steffensen and Ellen Overgaard, were thoroughly up to the mark in their difficult parts. Also the orchestra deserves great praise; the wood-wind especially sounded extraordinarily beautiful. The effect on the listeners was great, nay, almost overpowering. The applause had an all but "southern" character, and Klenau got a well-deserved laurel wreath. A few days later the symphony was repeated for a full house, and was heard with almost more enthusiasm.

The Fourth Symphony.

A week or two after it was the turn of Mahler's Fourth Symphony. It was performed at the second and last concert of "The Philharmonic Orchestra of Copenhagen," as is the present name of the former Palace orchestra conducted by Schnedler-Petersen. This symphony, too, is borne by Mahler's never-failing melodious current, which, even if it may now and then wash along with it a few hackneyed remnants, never ebbs into the dead-water of emptiness or sham. It is not so prominent as No. 2, not so firmly moulded, and more uneven in tune. But it contains many charming and delightful passages, particularly the final movement, which Birgit Engell, with her soul-stirring art and pure voice, rendered in an ideal manner, receiving a storm of applause.

FRITZ CROME.

In London.

Two Baritones.

NOTHING could be further apart than the performance of Battistini at Queen's Hall on Wednesday, 3rd inst., and that of Titta Ruffo the following Friday evening. Yet both are baritones, Italians, operatic artists, and popular successes. The art of Battistini stands for the fine old tradition of *bel canto*. He confesses to sixty-five, and I have even heard it whispered that he has mislaid a birthday or two, but such is the perfection of method that the only time you are aware that he is not in the prime of life is when, towards the end of an ornamental passage, the effort forces him to open out the merest shade more than the fastidious artist he is would wish to do. In all else his style is that of a prince of song. Certain details, such as, for instance, a trill which occurred in one of his songs, make one wonder what one could find to admire in other singers. Curiously enough, he reserved his Mozart for encores, although he is a famous *Don*. He also "threw in" the delightful "Quand' Ero Paggio" from "Falstaff." But from Carissimi to Leoncavallo everything he did was finely chiselled. With Battistini it scarcely mattered what he sang, but it was nearly always of the best. With Titta Ruffo it seemed as if he did not care what he sang so long as it enabled him to do a peacock strut on the platform. I am not belittling his art as a singer. His way of making an effect shows great art. But it is another art than that of Battistini. Somebody was heard to say that, in comparison, it suggested the music-hall. I do not regard that as a disparagement, for I have always looked upon it as no small thing for a man to step upon the music-hall stage and hold the attention of a large audience by sheer force of personality. But it belongs to another sphere. Titta Ruffo's voice is strong, and he knows exactly how to make it serve his purpose, but in quality it reflects the nature of that purpose. It is a voice for the gallery. But, judged by that standard, he, too, is a great artist.

The Missa Solennis.

There have been within my memory better performances of Beethoven's "Missa Solennis" than that given at the Queen's Hall by Mr. Albert Coates with the London Symphony Orchestra and the Philharmonic Choir, but that was long ago. It was before the war had broken in upon our choral traditions. Perhaps also the conductors of those days were less anxious to underline the dynamic stresses. I have often thought that Beethoven himself might have toned down some of these had his hearing remained normal. I am not suggesting that he could not hear mentally all that he wrote into the score, but these dynamic effects do not show conspicuously on paper, and it might easily be that he under-estimated, not the strength of any one of them individually, but the cumulative effect of the long succession of them that occurs in the Gloria and the Credo. It is colossal music, but there is so much of the colossal in it that not enough remains to indicate the scale. A picture of the Sphinx conveys no feeling of dimensions until you place a human figure in proximity to the monster. There is something like that in this Mass of Beethoven's. To me it is so uniformly big that, after the fugue in the Gloria, I have to remind myself of its bigness, having by then accommodated myself to the scale of the work. Apart from the reservation made above, the performance was really very impressive. The orchestra rose to the occasion, and if one had not heard those classic choirs one would have said the same of the Philharmonic. As for the solo quartet, consisting of Dorothy Silk, Margaret Balfour, Sidney Pointer, and Robert Radford, its strongest element was where it should be, at the base. Radford is a tower of strength. The tenor was reliable, but his quality was not quite the best suited. Miss Silk's singing was as pure as ever, and Miss Balfour's as reliable, but neither of them seemed quite strong enough for such powerful effects.

At the Opera.

After the first performance of the "Mastersingers" at Covent Garden I had the curiosity to turn up the record of my visit to Bradford, which appeared in our issue of February 18th, and, apart from changes in the cast, of which more anon, I could not help noticing that the only points requiring modification are those in which there has been a great improvement. It was a good performance at Bradford, but it was a better one in London. Aylmer Buesst, who conducted again, had overcome the excitement of his first "Mastersingers," and conquered his over-anxiety, which was the only defect on the former occasion. Andrew Shanks has developed his characterisation of *Hans Sachs,* and Sydney Russell has polished away most of the crudities of his original *Beckmesser.* The other masters were also in good form. Robert Radford as *Pogner* and Frederic Collier as *Kothner* were, as ever, strong assets, and the others have meanwhile rid themselves of a certain ungainliness which was noticeable before. Now for the changes. *Eva* is a part that suits Mme. Licette remarkably well, and her performance was more convincing than the one she gave as *Mimi.* Arthur Jordan as *Walther* does not make the character sufficiently attractive to justify *Eva's* choice, but he sang well. The new *David,* Tudor Davies, is a real success, for he sang nearly as well as he did on the opening night, and he succeeded in infusing into the part the right youthful spirit. One could accept him as an apprentice. With some of his predecessors it has been difficult.

In "Aïda" there was some very fine singing. How could it be otherwise with what was, from the English point of view, an all-star cast? Yet all was not well, for there was no unity of style. Each of the principals seemed to have a different idea of the way "Aïda" should be performed, and it was Mme. Edna Thornton's *Amneris* that was most nearly right. In comparison, not even Miss Agnes Nicholls's beautiful singing could reconcile her with the character of *Aïda,* and as for Frank Mullings, I liked him too well to wish him to

be different, and yet in this particular opera a *soupçon* of Italianism would do him no harm. The basses, William Anderson and Norman Allin, were splendid, and, though I am well aware of the criticisms to which Robert Parker constantly exposes himself, I must confess that I like the life he puts into everything he does. His *Amonasro* was certainly not lacking in vitality. The big scene in the second act went well, but why in the world cannot a stage-band play from memory? Those band parts look ridiculous. As for other details, I suppose it is too late to discuss the disparity of complexion between father and daughter in *Amonasro* and *Aida*, which is traditional. But I would like to know how the little nigger boys, with chocolate arms and legs, came to have white faces. Mr. Percy Pitt conducted and made things move as they should.

It was delightful to look round upon a crowded house for the first performance of "The Magic Flute." It was then that my thoughts went to Sir Thomas Beecham, for it is chiefly to him that we owe this audience that has rallied to Mozart. I well remember the empty seats which depressed everybody but that unconquerable optimist. It was a very fine performance, for Goossens has the true Mozartian elegance, and the voices were well chosen. That Miss Gertrude Johnson did not make much of a success of those top notes and acrobatics which are the prerogative of the *Queen of the Night* does not trouble me very much. They are seldom musical, and, Mozart-lover as I am, I would shed no hot scalding tears if they disappeared altogether. The rest of her voice was good enough to atone. And Miss Sarah Fischer sang very attractively as *Pamina*. Robert Radford is an old friend as *Sarastro,* and I seem to remember hearing Walter Hyde as *Tamino,* though I cannot date the recollection. Raymond Ellis was a nimble *Papageno*, but he will get more out of the part later on. The two trios of ladies were an illustration of the strength of the company, which can spare such good voices for secondary parts. There was one of the priests, too, whose few lines were sufficient to show a valuable voice. This was Mr. Philip Bertram. Oliver Bernard's new staging of "The Magic Flute" pleased me much more than his "Madam Butterfly," but that may have been because it suffered less from the huge Covent Garden proscenium.

Discussion of the "Ring" must await the completion of the cycle.

The Vatican Choir.

This was a curious experience, for our visitors have an obvious claim to be regarded as possessing authority concerning the traditional manner of singing Palestrina and his contemporaries. I have no doubt that on reading the criticisms of which they have been the object they have shrugged their shoulders in true Latin fashion and declared that we know nothing about it. There were some present who took this view. I overheard an earnest-looking young priest explaining to a group that, of course, we did a little of this kind of thing at Westminster Cathedral, but this was "the *real* thing." I wish Dr. Terry had been listening. And I hope the speaker is a good priest, for he is a poor judge. It was quite amusing to watch the expression of some noted choral experts who had come expecting that perhaps they might be made to feel small, and who exchanged grins of self-satisfaction as the programme went on. But they were not quite in the right, for some of the tone-colours they disliked were simply those of Italian singing in general. We are accustomed to this kind of intonation in opera, and we like it there. It is perhaps a little unreasonable not to like it in choral singing, but man is an unreasonable creature altogether, and I should be insincere myself if I said that I enjoyed a thing because of its authenticity. I do not like the effects at which Mgr. Casimiri appears to aim. I admire him for being so well able to get what he wants, but, from my point of view, he wants the wrong thing. There is no real subtlety or delicacy in the performance. There are sudden outbursts, and decrescendos with sudden kinks in them. The boys are allowed to produce a tone which, with us, would lead to their being soundly cuffed. The basses—admirable voices these—are permitted to roll out the choir as if with a steam-roller. If all this is the authentic tradition, I cling, for sheer delectation, to my own heterodoxy. The "Improperium" was the only performance that I thoroughly enjoyed. In all the others there were these disturbing sensational effects.

By the way, the original announcements of the choir's visit were somewhat loosely worded, and some people seemed to have gained the impression that this is the Sistine Choir. The singers of the Sistine Chapel are Papal servants, and therefore cannot leave Rome. On special occasions they are reinforced by choristers from the Basilicas, and these possess an organisation of their own of which the "Vatican Choir" now in London is a detachment. E. E.

New Hungarian Quartet.

The headline may be taken to apply either to the players or the first work performed, for both were Hungarian, and both new to London. The players are the quartet led by Emeric Waldbauer, which has been attracting much attention on the Continent. They are a very fine team, with rather more subtlety than their countrymen, the Léner, and no less efficiency. The work was the second of Béla Bartók's quartets, and is very characteristic of its author. Without more knowledge of it than can be gathered at a single hearing, I am inclined to ascribe its mood to the rustic associations to whose influence Bartók has so often proved receptive. It is not a question of definite themes, but the middle section suggests an animated village scene, and the two others, which are more lyrical, also have an open-air character. In these the concatenation of ideas is not easy to grasp, but the flow of sound has a quality that makes logic appear less important. The music is difficult, but was beautifully interpreted, and I cannot but admire performers who, instead of playing for safety, make their first appearance with a work of this type. Having to rush to the opera I did not hear the rest of the programme, but have been informed that Max Karolik made a success of his group of songs, although the combination of the Hungarians with Leonard Borwick at the piano did not prove a happy blend for Brahms.

OTHER LONDON CONCERTS.

SENTIMENT AND SENTIMENTALITY.

An Operatic Singer.

Considering that Mr. Webster Millar has made his reputation chiefly by his singing in opera in English it was surprising that at his recital he was most successful in his interpretations of German songs, particularly in Schumann's "Mondnacht" and "Im Kahne," the spirit of which was happily caught and conveyed. In his readings of the English group he frequently exaggerated the sentiment to an extent that robbed the songs of the natural sincerity. This was the more marked because the choice of songs showed excellent taste. They included Ernest Walker's "Bluebells from the Clearings," Roy Thompson's "Longing," Butterworth's "Is my team ploughing," and others by John Ireland, Bantock, and Cyril Scott. With the French group Mr. Millar was very happy in his rendering of Kœchlin's "Si tu le veux," which was repeated. F. G. W.

Æolian Hall, May 2nd.

A JOINT RECITAL.

Donalda and Mischa Léon.

The distinguishing feature of Madame Donalda and Mr. Mischa Léon's vocal recital was intellectuality. Both these artists attract by their mentality rather than by beauty of voice, and their success is a valuable lesson to young singers. As on previous occasions the programme presented almost bewildering variety of styles, admirably arranged. Madame Donalda's selection extended from Scarlatti's "Qual farfalletta amante" to three songs by Arthur Bliss, the last by the latter composer being the grim and ghostly "Madam Noy," keen perception being shown of the requirements of each. Mr. Léon's songs were equally varied in sentiment and character. The English group comprised Purcell's "When I am laid in earth," Martin Shaw's "Song of the Palanquin Bearers," and Thomas F. Dunhill's "Cloths of Heaven." The French songs included De Falla's "Chinoiserie" and Laparra's "Du Pays," which were given with keen sense of their spirit. In other songs the singer evinced lively perception of their dramatic element. F. G. W.

Wigmore Hall, *May 3rd.*

RHYTHMIC STYLE.

Claude Pollard's Recital.

Something more than mere competence, yet falling short of serious distinction, is the possession of a large number of native pianists, among whom is Mr. Claude Pollard. He has a touch which shows itself at its best in quiet passages, for in the louder ones it readily becomes spasmodic and too heavy. And with this he has a keen sense of rhythm with a gift of style that lifted works of the calibre of Raff's "Giga con variazione" and a movement from a sonata by Albanesi above the common rut. Schumann's "Carnaval" was more varied, but on the whole was given a well-unified and pleasing performance. Mendelssohn and Chopin supplied the remainder of the programme. H. A.

Wigmore Hall, *May 4th.*

ACTIVE CLOSE TO THE VIENNESE MUSICAL SEASON.

Effect of the Salzburg Festival.

THE musical season is continuing with unabated energy. Formerly the Easter holidays used to mark its close, but for the last few years it has become the custom to continue the concert season to the end of June, and this year it will begin again in August, when the musical festival at Salzburg will take place.

I wish to emphasise a fact which is evident concerning my foreign friends who have come to Vienna this season. I have so often spoken to them of the talented young Viennese composers and of the principal musicians in each town which they have not been able to hear. It is rather significant that works by Karl Horwitz, Anton von Webern, and Paul Pisk, who are all pupils of Schönberg, have been given at the German Tonkünsteerfest in Düsseldorf, but that none have been heard here in Vienna. We all hope that our chamber music concerts at Salzburg will help in this direction.

An Exception.

Lately we have had Brahms concerts without number, Beethoven symphonies and the Third Symphony by Mahler, also the reappearance of Jeritza, after her return from America, in the *rôle* of *Elizabeth* from "Tannhäuser." All these events were important and very admirable, but not an expression of the young and strong school of our own nation. We may mention an exception: the ballet evening of Ellen Tels with her Russian *ensemble*, which again gave evidence of her extraordinary ability to organise performances of greater choregraphic works. It is her speciality to arrange these ballets so that every movement is taken up by one person after another, and amplified so that even a few dancers can fill a very vast stage. It is to be hoped that the efforts to give Ellen Tels a permanent position in Vienna may be successful, because Vienna is, above all things, in need of a ballet school, our old opera ballets being so much under the influence of old traditions.

Visit of Max Reinhardt.

I wish also to state that it has been a great pleasure to the Viennese that Max Reinhardt and his company have been able to stay here for several months this year. This is nothing less than a victory over the attitude of many people who were afraid of his impulsive personality. A beginning was made with the performance of masterpieces of world literature, such as Goethe's "Stella" and Calderon's "Dame Kobold" in a version by Hofmannsthal. This has brought the Salzburg Festival closer to Vienna. Incidentally also, I take this opportunity of emphasising that the music to "Grosses Salzburger Welttheater" by Hofmannsthal will not be written by Richard Strauss, and that it will not be a mere translation of Calderon's "Welttheater," but an entirely new poetic version which only takes Calderon's important motives as a subject (just as Goethe's "Faust" is not a translation of Marlowe's work of the same name). I have just been present at a reading of this play,

which was given to a few intimate friends, and I think that we are in the presence of one of the greatest events of the German stage. It treats all the problems of the time in a way which is a clear evidence of the great mastership of the poet. The music, which is to be based on the old liturgic motives, will have only a very secondary importance. The first performance will take place in the Kollegien Kirche in Salzburg.

EGON WELLESZ.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

"The Mikado" at Tring.

For a society in its first production to lose the services through sudden illness of its leading tenor is almost disastrous, but luckily the Tring A.O.S. were able to obtain the assistance of Edward Buddle (who has done such good work with Barclay's Bank O.S.) to undertake *Nanki Poo* in "The Mikado" at the Victoria Hall on April 26th, and his experienced manner helped the performance considerably. F. Welch made a more than satisfactory *Pooh Bah*, and F. B. Fells a good, if somewhat unorthodox, *Mikado*. The *Ko-Ko* of W. Bell would have been better had more "speed" been introduced. Elsie Brame made the most of her opportunities as *Yum-Yum*, and sang "The Sun whose rays" most charmingly. Mrs. G. J. Woodbridge was making her first appearance as *Katisha*, and showed good promise. The musical direction and stage management were ably carried out by T. J. Bell, who must be congratulated on the results achieved. Special mention must be made of the scenery, designed and executed locally by W. M. Thomas.

"The Pirates" at Barnes.

Certainly the audience that was present at the Vernon Hall, East Sheen, on April 27th to witness the production of "The Pirates of Penzance" by the Barnes O. and D.S. did not err on the side of over-friendliness, and this attitude was scarcely fair to the performers, who put up a very good show, deserving of much praise. The male chorus was highly creditable, especially the work of the tenors, while the girls, if somewhat weak in attack, played an important part in the success achieved. Mary Kempton scored heavily as *Mabel*, singing and acting in a pleasing and easy manner, especially in "Poor Wand'ring One," and in the duet in the second act. *Edith* had a dainty representative in Janette Ridley, while *Ruth* was played and sung with dramatic intensity by Nora Sole. The broad humours of the *Sergeant* lost nothing in the hands of Walter F. Ricks, whose unctuous style and experienced manner were of great service to the opera. John C. Broad was not happily cast as the *Major General*, but there was much that was commendable in his work. Although handicapped by an overwhelming make-up T. J. Disher did well as *The Pirate King*, even if his diction was not too clear. Thomas Edgar made a somewhat mature *Frederic*, but showed to great advantage in his solos and concerted numbers, while Frank H. Pike stood out as *Samuel*. Edith Hays, A.R.C.M., conducted, with her usual care, a small orchestra, apparently under-rehearsed, but who improved as the opera proceeded. The general stage work was in the hands of Henry Leffler, and left nothing to be desired. C. R.

The Utopians' "Mikado."

There was a suspicion of a "non-stop" run about "The Mikado" as given by the Utopian O.S. at Blackheath on April 27th, for the music and dialogue were rattled through at an astounding pace. This fault, however, is the only one that can be pointed out, for the general work was wonderfully good and greatly to the credit of Harry H. Wicks, the musical director, and W. Brackenbury Berkeley, the producer. Marie Kelleher, a pleasing soprano, was charming as *Yum Yum*, while Jessie Barrett as *Katisha* sang well and played with the necessary "sting." The *Mikado* was presented in a dignified and pompous manner by Harry Eames, and *Pooh Bah* was skilfully, if too swiftly, played by Gordon Clifford. Robert Bineham made a vocally efficient *Nanki Poo*, but his acting was somewhat colourless, while Harold Thompson spoke out well as *Ko-Ko*, but lacked the whimsical touch so essential, especially in the first act. The chorus sang with good tone throughout, and were well supported by an efficient orchestra. (Mem.—Why did *Ko-Ko* carry a fan palpably advertising a famous preserved milk?)

A West End Première.

The first West End production of "The Rebel Maid" by the Chiswick O.S. at King's Hall on April 28th was an unqualified success, and it was interesting to see how such a difficult work would fare in the hands of amateurs. The performance by this society proved that the opera is well within the powers of amateurs, and it will, doubtless, be seen many times during the next few seasons. The chorus work of the Chiswickians was unusually good, the girls singing and dancing exceptionally well, and the men seized every opportunity presented. In the name part Helen Grieg added another to her long list of successes, her work in every department being thoroughly artistic. As *Abigail* Sybil Elsee played with unflagging energy, and was no small factor in the general success. William Hill sang the music of *Derek* in a spirited manner, but his acting lacked robustness. The villainies of *Sir Stephen* were well brought out by Leonard B. Wright, who played with conviction throughout. The "comedy" merchants *Bunkle* (A. D. McMorran) and *Solomon* (Herbert Ellory) can scarcely be separated, for jointly and severally they did everything that could be done with their respective *rôles*. Special mention must be made of Chris Carr as *Captain Percy* and D. S. Varnier as *Sam*, for, although the opportunities they had were small, every advantage was taken of them. A feature of the production was the dancing arranged by Nancy Borrett, and well executed by the company. Alexander Benck is to be congratulated on the fine choral and concerted effects obtained from the company, while Arthur C. Chapman, the producer, was responsible for a crisp, artistic, and picturesque show. G. R.

THE NEWS.

Centenary of Royal Academy.

Great celebrations are being arranged to take place between July 10th and 22nd to commemorate the hundredth birthday of the Royal Academy (founded July, 1822).

Interesting features of the festival will include the performance of F. Corder's motet, "Sing unto God," for female voices in fifty parts, which was written especially for the opening of the present building, and of a Masque written for the current occasion by Louis N. Parker, F.R.A.M.

Six performances of English opera will be given at the Royal Academy itself, and a series of chamber concerts, by past and present students, at the Æolian Hall. Composers educated at the Royal Academy will be represented at the first two of the three orchestral concerts to be given at the Queen's Hall on July 18th, 19th, and 20th, the orchestra for all the concerts being composed of old students. The conductors will be Sir Henry Wood and Sir Alexander Mackenzie.

Pioneers of a New-Old Movement.

The growth of unaccompanied song is an interesting feature of present-day music. The movement, based as it is upon the very oldest form of vocal music, is described by one of the pioneers, Mr. Herbert Bedford, as "Free-song-in-a-single line."

Besides Mr. Bedford himself, composers who have added to the singer's repertoire in this way are Arthur Bliss, Eugene Goossens, and Cyril Scott.

Russian Choir for South America.

From Berlin comes news that the Ukranian National Choir, which has been giving a series of very successful concerts there, is shortly leaving to tour South America. The choir, which sing only national songs and original compositions in their native language, also make a feature of appearing only in their national dress.

New Swiss Opera at Zurich.

The 1922 Zürich Festival opened on May 10th with the performance of a new opera, "Venus," by Othmar Schœck, the Swiss composer, of which we hear excellent accounts. The town is in gala dress, and we hear that many visitors, including a number of English people, have arrived.

Bayreuth Festival to Revive.

It certainly looks as though the Bayreuth Festival will revive next year: if it does not it will not be the fault of the Reconstruction Committee. From Bayreuth we have received news that three thousand patrons have been secured, who have guaranteed more than the 3,000,000 marks deemed necessary for the scheme.

More Decentralisation.

An interesting series of chamber music concerts has been given at Richmond this season by the Doris Bates String Quartet (Doris Bates, Jessie Stewart, Alice Grassie, and Nora Parker). Their programmes throughout the season have shown real enterprise, and range from Bach, Beethoven, Mozart, and Haydn, to Ravel, Glazounov, Borodine, Frederick Lawrence, and Joseph Speaight. They have also to their credit the first performance in England of a quartet by Darius Milhaud.

Such enterprise in the cause of the decentralisation of music deserves every encouragement, and we hope that the promoters of and participants in the scheme have achieved the success they deserve.

Weingartner on the "Business Side."

Felix Weingartner is announced as entering "commercial life." At a meeting of the board controlling the shares of the Vienna Volksoper he was duly elected a member thereof, which office he will hold in addition to his artistic functions as musical director.

Such inclusion of business with art should surely work out for the benefit of all concerned.

A Well-known American Musician.

Mrs. Ella May Smith, who contributes an article to the current issue, has just completed ten years of wonderful work as President of the Women's Music Club of Columbus, Ohio, U.S.A. During this time the club has grown from a small group of musicians, meeting in each other's houses, to a mighty gathering of three thousand members which fills the Memorial Hall twelve times a year. In addition to being a woman of letters, Mrs. Smith is also known as a composer, her songs having been sung by such artists as Schumann-Heink, Christine Millar, and Cecil Fanning.

Signs of the Times.

It is significant of the times that Strockoff, whose reputation at one time rested largely upon his playing of Paganini, is to play Arnold Bax's first Sonata at his recital at the Wigmore Hall on Friday afternoon, May 26th. Strockoff himself admits that this work has revolutionised his attitude towards modern music, which formerly held little attraction for him. When a foreign artist of this standing makes such a statement, it is very obvious that British music is not only coming into its own in this country, but is fast gaining its rightful position on the Continent.

New Spanish Music.

New works by Spanish composers, which have aroused widespread interest in Barcelona, are a "Rapsodie Catalana" by Rodrig Rosés, and a symphonic poem, "La mascara de la muerte roja" ("The Mask of the Red Death") by Morto. Of the two, the second, which is inspired directly by our own Edgar Allan Poe, is said to have been the most interesting. A correspondent writes: "The music describes with considerable skill the shadowy atmosphere of the poem, and in its execution some happy orchestral effects are mixed with the unavoidable want of experience of a young composer."

A new "Deutsche Motette" for solo quartet and sixteen-part chorus by Richard Strauss had its Viennese *première* on the 6th inst., and met with some success.

OXFORD MUSICAL FESTIVAL.

Music of All Ages.

IN his preface to the elaborately produced programme-book of the Oxford Musical Festival of May 7th to 13th Sir Hugh Allen enlarged on the distinguished musical past and present of the place, and we have certainly been crowding a great deal of music into one week. With a simultaneous "triple bill" of concerts at Balliol, New College, and Christ Church on the Sunday to start with, nine more events were included before the Saturday night, not to mention rehearsals in most of the otherwise unoccupied hours. Chamber music, particularly strong in modern Oxford, was represented twice—in the 793rd Sunday concert of the Balliol Musical Society (the Brahms Piano Quintet and works by three Balliol composers), and in a concert of Beethoven, Brahms, and Fauré given in the Town Hall by the University Musical Club and Union in celebration of the fiftieth anniversary of the foundation of the senior of the amalgamated societies. Of these performances the beautiful playing at Balliol of the Grimson Quartet under Miss Jessie Grimson's most delicate and sensitive leadership was considerably the most notable; the London Chamber Music Players were heard at the Town Hall, but the strings, particularly those first-class artists, Mr. Trowell and Mr. Tertis, were far superior to the pianist, Mr. Murdoch, who played throughout in very characterless fashion and seemed doubtfully familiar, with a good many pages of Brahms' A major Quartet.

The choirs of New College, Magdalen, and Christ Church joined forces (an auspicious novelty) in a concert of twenty unaccompanied pieces representing all styles of British vocal music, ecclesiastical and secular, over a period of something like 700 years. The performances varied somewhat in merit (and the "verse" sections of the Purcell Anthem were, anyhow, lost in the Town Hall), but at their best, as they usually were, they were excellent. Christ Church also provided by itself a Bach organ recital, and New College an organ and choir concert of music by Palestrina, Bach, and Holst. The Oxford Orchestral Society, under Mr. Maurice Besly's conductorship, gave a concert with a programme including Elgar's "Enigma" Variations, the "Meistersinger" Overture, two Idylls on English Folk-tunes by Butterworth, and a selection from Stravinsky's "L'Oiseau de Feu" Suite. The last went excellently, but the performances of the others were, in spite of many capital features, rather patchy. Miss Myra Hess (very justly a great favourite here) played Mozart's D minor Concerto very charmingly, though she was nearer the top of her form in the Albeniz piece given as an encore.

The Festival really centred round the two concerts given by the Bach Choir (with the Orchestral Society's accompaniments) under Sir Hugh Allen's direction. It was not quite at home in Parry's twelve-part "De Profundis," but Vaughan Williams' "Sea Symphony," already well known here, had an extremely brilliant and sensitive rendering—the first movement, in particular, really glowed with vitality. And the climax was a remarkably fine performance of the B minor Mass of Bach, full of broad, straightforward dignity, and at the same time very careful of detail—except that, as practically always, the choir was too powerful for the audibility of the orchestral counterpoints. Miss Flora Mann, Miss Lillian Berger, and Mr. Steuart Wilson were all excellent among the soloists in the Mass; and in the other concert both Miss Dorothy Silk and Mr. Frederick Ranalow had great success, especially the former, who sang with singular musicianship as well as great purity and beauty of tone.

Side-shows more or less connected with music were three Historical Ballets (conducted by Sir Hugh Allen) with delicious music from the Fitzwilliam Virginal Book, excellently scored by Gordon Jacob, from Purcell, and from Bach; and an elaborate entertainment by the Oxford branch of the English Folkdance Society, in much of the music of which—half a dozen elementary bars repeated *ad lib.*—only the elect of the inner pale could find artistic sustenance.

Enthusiastic audiences crowded to every event of the week, and certainly the whole Festival represents a notable addition to the large debt that Oxford music owes to the indefatigable energy and devotion of its general director, Sir Hugh Allen.

ERNEST WALKER.

CARNEGIE TRUST MUSIC PUBLICATION AWARDS, 1922.

ALTHOUGH forty-three works were submitted to the trustees of the Carnegie Fund for consideration, only five have been selected for the major award of publication. The adjudicators have also expressed their regret that they have not been able to include any purely orchestral works in their recommendations. The works selected for publication are as follows:

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MUSIC AND THE FILMS.

PAUSES AND POSES.

By HERBERT ANTCLIFFE.

ON Tuesday last I was invited by the Lasky Company to a trade view of their latest film, "Perpetua," by Dion Clayton Calthrop. It is not a musical film, in fact music enters scarcely at all into the story, and what there is of it is of the type of which one talks in order to hide, rather than talks about in order to appreciate or improve. But the production of the film at the New Gallery, in Regent Street, suggested a number of thoughts on the relation of music to the moving pictures. Incidentally, though it is not without bearing on the subject, the play, although a good one for its purposes and a natural, interesting story, fails at points because there is too much mere posing, too much standing for the sake of standing and without any strong or direct dramatic significance. Literally it halts.

Yet one could see that there was intention in this, and that, though the result was not always what was intended, many of these pauses were attempts to get the dramatic effect which is often produced in a spoken play by a momentary silence and a *tableau*. In this matter the technique of pantomime as it appears on the films is in an elementary and often crude state, and on this occasion the players were not worse, and sometimes were better than usual. The weakness was on the part of the producer, who allowed it to happen too frequently and without sufficient cause.

One of the consequences of this was to increase the difficulties of the musical director, who, one must say, did his work more efficiently and artistically than almost any other it has fallen to my lot to hear. The music was not of a particularly high grade, though it varied considerably; and, without recognising any of it, I fancy it was a *pot-pourri* of classical and popular works with joinings by the musical director or someone who was concerned with the production. This must be said for it, however: that it was never obtrusive, that it was very pleasant when one's ears were not closed to it by the attention which the story demanded, and that it fitted the movement of the film like a glove. It was in this last respect that it was most striking and that one found the suggestion of the dramatic effect of the *tableaux* and the coincident rests and pauses in the music.

Had the play itself been more concentrated, the music, apparently, would have been the same, and we should have had for once the rare treat of an almost ideal combination of film and sound; in other words, the film world would, for about the first time in history, have achieved what we have all regarded as possible, but none has yet proved by example: a pantomime of the technical character of Wormser's "L'Enfant Prodigue" adapted to the different circumstances. Not once during the ninety minutes which the show filled was there any evidence of "seams" in the music, of any doubt as to the right note for the details of sentiment and action taking place on the screen.

There were breaks in the music, of course, but it was in the way these breaks were made, and in their length or their brevity, that the understanding of his work by the musician responsible for them was most evident. In every case the action or the emotion was strengthened or intensified by the few moments of silence, and the resumption of the music when the tense moment ceased helped to give the relief which is necessary after such moments.

With this done so effectively in a story of the type produced, a story of the popular half-sentimental, half-melodramatic type, how much more may be possible with a story of a type which calls for musical support. Perhaps the most difficult task which a musical director has to do in choosing music for the different kinds of sentiment and action which he has to accompany, is to apportion it in such a way that the music accompanying one type of sentiment or action does not overlap on to another. His first aim must be to get these points of repose fixed and to prepare and resolve them in appropriate manners. Any doubt, any hesitation in the beginning of a break, and particularly of a break where no rest is indicated in the music, or in resuming the music in the right mood and power, will spoil the most effective of the actor's *tableaux*. In other words, there must be perfect agreement, perfect sympathy, between pose and pause. And of both poses and pauses there are almost infinite variations. Joy, sorrow, pain, grief, surprise, agitation, despair, malice, almost every emotion in the scale of human thought and feeling, may find its climax, its zenith, in the fixed look or fixed attitude, and equally it may find it in the sudden silence, in the gradual cessation of the music, in the long-sustained chord or note. If these come separately the dramatic climax is lost; if they coincide, it is enhanced almost beyond measure.

Baroness Helena Hoven, who is making her first London appearance at the Coliseum next week, has recently had a thrilling escape from the Bolshevist *régime* in Russia. Having been studying with Professor Auer for some time before the outbreak of the Revolution, on her arrival in England she completed her studies with his nephew, Mr. Kalman Ronay.

From a social point of view the concert given by the Great Eastern Railway Musical Society at Queen's Hall on the 29th ult. was an undoubted success. The hall was packed and the audience very enthusiastic. The combined male voice choirs of two hundred voices from London, Cambridge, Ipswich, and Norwich, together with the Society's orchestra of one hundred performers, did excellent work under the direction of their Hon. Conductor, Col. William Johnson Galloway, their contributions including Brahms' Rhapsody for contralto solo, male voice choir, and orchestra, Stanford's Songs of the Sea for baritone solo, male voice choir, and orchestra, and two part-songs, one accompanied and one without accompaniment, written specially for the choir by Dr. Stanley Marchant.

The soloists were Miss Dorothy Clark and Mr. Topliss Green. A. N.

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Educational and Choral Pages.

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Meticulous Choir Training.

Meticulous attention to expression marks, I see, has been deprecated in an address at Bath by Mr. Hugh S. Roberton. Quite right! But the same worthy conductor recently advised some London singers to "wipe out the whole caboodle of expression marks." What are we to infer? That you may say such things to the meek and polite metropolitan, as a giddy Scot, running riot in the freedom of the capital—and be believed. Or that the tonic waters of Bath restore visitors to sanity and convalescence. It is a big subject, and this is only a little paragraph. Evidently the minds of Glaswegians are exercised about it. The notes to competitors in their festival syllabus include a clause in black letters (the only one so stressed) which says: "Competitors are advised against too literal and too meticulous an adherence to 'expression marks' so-called. These are frequently the markings not of the composer, but of an editor, and even composers overmark their music at times." What about the eminent composers who overmark *at all times*? It may be said that such composers are the offenders who most need to be warned against. The situation, however, is serious for competing choirs who come before an adjudicator who would wipe out *all* expression marks. There is sanity amongst composers as well as adjudicators. On the whole, after sizing up a lot of modern music and a lot of judges' speeches, I must say that adjudicators are almost immaculate.

The Death of Mabon.

Wales mourns the loss of Mabon. Gwilym Mabon, his former title, meant "the Son of Wales," but he was such a darling son that for most of his life he was just "Mabon." The name, which was first and always his, has often been momentarily applied to other leaders, and has been accepted as a high compliment. But the real Mabon, in his prime, was incomparable, and it was in those days that I saw him most. A wave of his hand, or the precenting of his sweet tenor voice, or at times its loud tone of command, has carried multitudes. In his reminiscences he recalls his first eisteddfod, when he sang a duet, "Flow gently, Deva," with Howell Prosser, and Ieuan Gwyllt awarded them the prize; indeed, the energy of the young tenor and his conducting experience at Cwmavon enabled his Cwmbwrla tabernacle to sweep the board in choral and literary events locally. Tonic Sol-fa was a great help to him in this popular work. The great lock-out of miners in 1875 brought him to the front, and later he became the powerful President of the Miners' Federation, as well as M.P. and Privy Councillor. Handsome, genial, burly, William Abraham, LL.D., suffered severely from heart disease in his later years, but he lived to reach the age of eighty. Hallowed is the memory of a great conductor of great gatherings.

INTERPRETATION IN THE CHORAL CLASS.

Lecture by Dr. Walter Carroll.

SCHOOL music is taken with Lancashire thoroughness and seriousness by Dr. Walter Carroll, musical adviser to the Manchester Education Committee. Always in his lectures he speaks vivaciously, from the briefest notes, in a manner that convinces. The hearer cannot help feeling that the subject in hand is of vital interest and is incapable of any other solution than that given. Knowing this characteristic of him, the Committee of the Music Teachers' Association invited Dr. Carroll to address the members on Saturday last at Mortimer Hall, Mortimer Street, London, W., on "Interpretation in the Choral Class." He had the assistance of Miss Gertrude Riall, who sang specimen school songs, which included an Irish folk-song and lullaby, "Hey-ho the morning dew" and "I've found my bonny babe a nest" (National Song Book), Grieg's "Farmyard Song" and "Sea Song" (Augener), Martin Shaw's "The Cuckoo" (Curwen), Schumann's "Thou'rt like a lovely flower" (Novello), Edward German's "Big Steamers" (Metzler), and four from Edward Arnold's series: "The Knight's Tomb" by Charles Wood, "A Japanese Lullaby" by Stanford, "The Linnet's Secret" by A. Rowley, and "The Pedlar's Song," by G. Dyson. All these selections were sung so charmingly as to win for them a place in school lists. Mr. C. Kennedy Scott was in the chair. He compared British choral strength with that of some other countries; Spain, for example, had scarcely any choral societies. The poverty of Madrid in this respect was proverbial.

The main points of Dr. Carroll's address were set out in a synopsis, which led him to the consideration of the words of songs as a basis for interpretation in the choral class. The technical equipment required in choral interpretation included (1) voice cultivation, (2) aural training, (3) imagination, and (4) sight-reading. The method of teaching songs and the order of teaching them

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were necessarily studied in organising the choral class. The heart of the matter was reached when Dr. Carroll advised that the pronunciation adopted in singing should always be consistent with standard English. He showed how to blend words and music where speech and song were apparently in conflict. As studies in phrasing he found that hymns provided useful illustrations for use in school. There was a large attendance and the lecture was enthusiastically received.

MINIATURES.

Define a Hymn-Tune.

HYMN music in the church service, Dr. Vaughan Williams said, during a lecture in Glasgow, was regarded by some people as something of a bore, and the result was that the hymn was usually sung like a three-legged race—the organist, the choir, and the people—the organist first, the choir a rather bad second, and the people nowhere. A good hymn, he said, was difficult to define. "It must be essentially a melody able to stand without any harmonising; it should produce its effect not through sentimental subtleties of harmony. In essence it should be popular—not in the sense of the evanescent popularity of the music-hall ditty, but in respect that it possessed something that made one feel it came right out of the heart of the people to whom it belonged."

Random Cuts and Chords.

Postal lessons in composition have one advantage over personal tuition. The teacher can give you a piece of his mind, and if tears result he need not see them. These were the "remarks" on a song with accompaniment which a young composer has just shown me:—"Nothing encouraging can be said. From the first bar, in which a dominant seventh chord misbehaves itself, to the last, in which everything goes wrong, there is neither knowledge nor instinct shown. If you were making a dress you wouldn't get a piece of stuff, a pair of scissors, and a needle and thread, and proceed to cut and sew at random in the hope that something would happen, would you? Then why do this with making a piece of music? Until you have learnt what Rhythm, Melody, and Harmony involve, it is useless to try to write the simplest thing."

Bexhill Refreshers.

Mr. Edgar B. Wilson (73, High Street, Marylebone, W.1) sends me the booklet describing two summer vacation courses which will be held at "St. Bernard's," Bexhill-on-Sea, under the auspices of the Training School for Music Teachers. The picture of the beautiful houses where I spent some happy days last August is very alluring. Some of the former students will be attracted by a new course from July 29th to August 18th on "Aural Culture and Psychology," mainly directed respectively by Miss Lilian Bucke, A.R.C.M., L.R.A.M., and Mr. Ernest Hunt, with occasional lectures by Mr. Ernest Read, Mr. Stewart Macpherson, and Miss Nellie Holland on "Appreciation" and "The Modern Development of Pianoforte Music." A distinct course will be arranged from August 21st to September 9th as a repetition of the fine lectures which Messrs. Ernest Fowles and A. Forbes Milne have given on "Pianoforte Teaching" and "Musical Appreciation." A eurhythmic week of evening classes is offered optionally. The regular lectures are given each morning, games in the afternoon. Bexhill itself is an attraction, and even a stronger "pull" is the training certificate qualifying for registration requirements. Teachers, write for the syllabus; you will want to go.

Singing to the Dentist.

In Guernsey, according to the local press, there is a joyless temperament widely spread among the French-speaking Free Churchmen. Hymns are interpreted, *e.g.*, "Marchons avec joie," much as if the objective were the dentist, and "Nous avons la victoire" is sung as though it led to a funeral. The fact is that the extreme Puritan elements in the purely French-speaking congregations have no secular music except the old Guernsey folk-songs, which are taboo.

Pull up your Socks Now.

Alluding to the appointment of a new conductor, the Secretary of the Halifax Choral Society told the chorus, "You will have to pull up your socks now, and not come blowing in at 7.40." He asked Dr. Walford Davies if he thought joining a choral society would injure the voices of solo-singers. He received the following reply: "I think nothing can be better for solo-singers than to join all the choral societies they possibly can, and not only to help all they know how, but to get musical knowledge from every angle. Edward Lloyd once said to me about a solo-singer: 'Let him sing whenever he likes or can (I forget which). He will know when it is likely to strain his voice and can then rest.' They ought to join you. I've no patience with the poor, dear, cockered-up soloist."

Teutonic Blight.

Propaganda on behalf of the formation of a Welsh National School of Music is being conducted by Mr. Gwynn Williams, of Llangollen. Assurances are forthcoming that the movement will not lack practical support from wealthy Welshmen. They are impressed with the fact that Wales has not shaken off Handelian and other Teutonic influences to the same extent as England. They see that the Welsh idiom must be developed again as it used to be. Mr. Leigh Henry is quoted in support of this view, and Sir Henry Hadow, Dr. R. R. Terry, and others have voiced the same opinion. "The time is not ripe," Dr. Terry said, "for any foreign conductor in Wales unless he has a good working knowledge of the Welsh tongue."

Presentations and Appointments.

DUNFERMLINE district has been roused educationally during the last three months owing to a weekly

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MISCELLANEOUS

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There is a vacancy in the choir of Durham Cathedral for One Baritone Singer.
Applications, accompanied by testimonials and certificates of Birth, must be sent on or before Saturday, 10th June, to the Chapter Clerk, The College, Durham, from whom further information may be obtained. Notice of the day of trial will be sent only to selected candidates, and their travelling and other necessary expenses will be paid by the Dean and Chapter.
The College, Durham. 12th May, 1922.

TO CHOIRMASTERS

SIDNEY RENDELL, Organist and Choirmaster, 21 years' successful experience (during the Great War, Choirmaster to H.M. Forces on the staff of Field-Marshal Lord Plumer), who supplies solo choir boys of his own training to churches in London and the Provinces, is willing to supply his system of training boys' voices to other choirmasters for the fee of one guinea. It never fails, lasts always, and is very simple. Highest personal testimonials from Bishops, Clergy and eminent Church Musicians.—For full particulars apply 19 Osterley Avenue, Isleworth, Middlesex.

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course of lectures to teachers which has been given on the "Teaching of Class Singing" by Mr. D. C. Walker, L.R.A.M. It was necessary to repeat the weekly lecture thrice. At the close valuable gifts were presented to Mr. Walker.

NORTHAMPTON Musical Society have recognised the services of their conductor, Mr. Charles J. King, by presenting him with a cheque for £220 and a silver casket on the occasion of their silver jubilee. It was a public mark of appreciation by 450 subscribers, which included contributors at St. Matthew's Church, where Mr. King is organist.

PAISLEY Choral Union has a membership of 412. Dr. William Rigby has been reappointed conductor.

HALIFAX Choral Society, said to be the oldest in Yorkshire, had a deficit of £41 last season, which is attributed to bad trade. Mr. C. H. Moody having resigned (much regretted), the annual meeting unanimously elected Dr. A. C. Tysoe as conductor.

J. G.

COMPETITION WORLD.

Kendal Festival.

THE 27th Mary Wakefield Westmorland Festival was held on April 26th, 27th, and 28th. The most important features of this festival are the compulsory learning of music for combined performance, the insistence upon sight-singing for all competing choirs, and the avoidance of money prizes. The judges this year were Mr. Plunket Greene and Mr. George Rathbone. The winning choirs were from Carnforth, Cask, Bolton, Sedbergh, Burneside, Kirkby Stephen, Burton, and Kendal. The massed performances were conducted by Mr. Hamilton Harty with the Halle orchestra, and the soloists were Miss Elsie Suddaby, Miss Sybil Cropper, Mr. Walter Hyde, and Mr. Hamilton Harris. The most important choral works performed were "Hiawatha's Wedding Feast" and "Death of Minnehaha" and Bach's "A Stronghold Sure."

G. R.

Morecambe Festival.

THE old-established Morecambe Musical Competition Festival was held last week-end and was immensely popular as usual. Approximately 600 male voices were interested in one class on the Saturday, and 300 in another, whilst about 500 ladies were concerned also in choral classes. Once again one has to note faulty organisation, with inefficient stewards, whilst due regard for time is woefully absent in the programmes for the most part. Mr. Fawcett, the general and genial secretary, should certainly be better supported. Too much orchestra was heard on the Friday evening, also, and punctuality was of secondary consideration too often. The adjudications, with one or two notable exceptions, were generally good, and enthusiasm on the final day ran very high. Entries for the vocal solo classes were large (there were 74 contraltos, for instance), good in the quartette classes, only moderate in the instrumental classes, and poor in local choirs. The children's day was quite a success, and the youngsters were admirably catered for. Generally speaking, the selected music was quite good, and notable items were "A Grecian Landscape," a part-song for ladies' voices, by Cyril Jenkins; the Cornelius part-song, "Death of a Traitor," for male voices; Elgar's "Reveille"; the choral ballad, "Beside the ungathered rice he lay" (Coleridge Taylor); and the part-song, "Sea Fever" (Cyril Jenkins). The Cornelius number was a most exacting test, but most of the entrants were equal to it. One also must not omit to mention the capital performance of the Irish ballad for chorus and orchestra, "Phaudrig Crohoore" (C. Villiers Stanford), undertaken by Morecambe Festival Choir and the Lancaster Orchestra, under the baton of Mr. Jas. Cooper.

H. F. W.

Irish Festivals.

DR. R. R. TERRY was on his second Irish visit this season when illness overtook him. Writing in the *Queen* about his first visit he says: "During a week's absence in Ireland I had opportunity of noting that Competition Festivals are flourishing there in as healthy a state as ever before. That they should so flourish during the disturbed state of the country would seem surprising. But my private impression was that music, and the practice thereof, provides the necessary relief from the stress and strain of politics. Even in such storm-centres as Belfast and Londonderry I found committees of all creeds and all shades of politics joining hands and working in perfect harmony for all they were worth to make the music a success. At Coleraine I was told that this year's festival was the most successful that had ever been held; and at Sligo, that western outpost shows no falling off in its music."

The Upshot at Hexham.

TYNEDALE Musical Festival have held their annual meeting, Lady Rayleigh presiding. There was a deficit of £11, and the grant to choirs was reduced. Next year the competition will be held on April 20th and 21st, and the large choral and male choir classes will be open.

J. G.

Sport or Song.

THE rather trite subject of the predominence of women in choirs is discussed in the *Glasgow Record*. When interviewed, Mr. Plunket Greene said that "women have a great deal more leisure time in which to study than the men enjoy. Men are more inclined to turn to sport in their leisure hours." Dr. Walford Davies said that "music is an indoor recreation. Men, when they want recreation, go out of doors to their games, whereas women look forward to their musical hours as a diversion. One class of men join choirs because they are really gifted, and because singing is a habit with them. The men in the other class are there because they think they can sing when they can't. With women there is not this discrepancy. There is a more general level among women. As to Scotland, the competitive movement was growing so fast that Wales would be compelled to look to its laurels."

MISCELLANEOUS—continued.

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Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24 Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

AGILITY.

After passing a pianoforte examination and owing to war service, I could not keep up my piano practice, and now find it difficult to play rapid passages with ease. (1) *Can you suggest some exercises or studies for this purpose?* (2) *I hold a diploma, but do not know if it is as valuable as the L.R.A.M. or A.R.C.M. Will you advise me?*—PURLEY.

(1) It points to weakness of knowledge in the elements of agility. Form your technique upon the basis of relaxation and do not strive for agility playing until you have laid a proper foundation. (2) Try to qualify for the L.R.A.M. or A.R.C.M.

RUDIMENTS.

Will you kindly inform me if there is an official book on the rudiments of music for students preparing for the Associated Board's Local Centre examinations? If not, what book would you recommend which covers all the requirements?—R.R.G.

Dunstan's "A.B.C. of Musical Theory" (Curwen & Sons) will give you all you want.

TENOR SOLO AND MEN'S CHOIR.

Will you tell me of a few works for either tenor or baritone solo with male chorus, T. T. B. B. Stanford's "Songs of the Sea" are examples of what I mean.—TENORETTE.

Curwen's publish for men's voices Dudley Buck's short cantata with solos for T. and B., and the same composer's setting of Shelley's "Chorus of Spirits and Hours" has T. solo. From a number of male choruses with T. solo of Curwen's issue we may name Thompson's "Crusaders' War March," Reichardt's "Image of the Rose," and Genée's "Italian Salad." Novello's have in cantata form for men's chorus and solos Schumann's "Luck of Edenhall" (T.B.), F. C. Wood's "Greyport Legend" (B. solo), C. H. Lloyd's "Longbeard's Saga" (T.), Goetz's "The Water Lily" (T.), and Felicien David's "The Desert"; also Donizetti, De Rille, and Wagner choruses.

IRISH SONGS.

Please tell me who publish any collections of Irish songs, with either Gaelic or English words?—TROUBADOUR.

Novello's publish Moore's "Irish Melodies" and Stanford's "Irish Songs and Ballads" (words by Alfred Perceval Graves). Stanford has larger collections issued by Boosey's, including those of Moore, and his own "Songs of Erin," "Songs of Old Ireland," and the six miniatures popularised by Plunket Greene entitled "An Irish Idyll." Charles Wood's "Irish Folk Songs" (same publisher) introduces us to one more set of A. P. Graves' words. But to be up to date you must get Herbert Hughes's arrangements of Irish airs. There is also a large collection issued by Augener: "Minstrelsy of Ireland" (Alfred Moffat), and the same firm have "Moore" with Sir John Stevenson's accompaniments. Editions of Irish airs with Gaelic words can be had from Browne & Nolan, Dublin.

STRAUSS AND OTHER SONGS.

Kindly inform me of some of Dr. Richard Strauss's songs suitable for baritone, with name of publisher. Also some other modern songs (for bass or baritone) by other composers.—CESTRIA.

In the "Universal Edition" (London & Continental Music Publishing Co., 40, Great Marlborough Street, W.1) you can get all you want; indeed, over 100 songs, included in 19 volumes of song albums by Strauss at 3s. 3d. Each is published for high, medium, or low voice, and with English words. Op. 51 (Vol. 19) consists of two bass songs: "Das Tal" (the Valley) and "Der Einsame" (the Solitary One). Op. 33 (Vol. 7) contains the baritone songs: "Hymnus" and "Pilger's Morgenlied." You may next turn to Russian songs, and will do well to get one of Chaliapin's programmes. Suppose you take Moussorgsky: you will sing the song of Mephistopheles ("The Flea") and one of the songs in the Sunless cycle. There are some "other composers," but, as you choose Strauss, you have a mind of your own, and should make the further choice of names.

ANSWERS IN BRIEF.

SPROSS.—You lay down the law, saying "Every chord, especially if it is a discord, ought to be intended to produce a particular effect or contribute to the general atmosphere of the passage in which it occurs." Then you send the concluding bars of a song by Spross as a bad example. Pah! It is only an engraver's error. One of the commonest of such slips is to punch a note a third above or below the proper note, and the corrector for the press is apt, as in this case, to miss the error when it is the final cadence.

J. M.—"The Lay of the Chicken" was written by H. B. Farnie for vocal duet, and is taken from Offenbach's "La Créole"; the publishers are J. B. Cramer & Co.

W. J. T.—The theme which you have written and want traced is from the Andante of Mendelssohn's Violin Concerto.

J. B. E. P.—You will have to get the French organ music that you want through an importer, and it is therefore useless for us to furnish you with the names of the various foreign publishers.

Musical News and Herald

Edited by Edwin Evans

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The Wages of Din.

BY THE EDITOR.

THE oracle of Printing-House Square is becoming gravely concerned about the artist, whoever he may be. On April 19th it had a leading article, "The Sorrows of Genius." On May 22nd it had another, "The Reward of Artists." These plaintive notes, struck at a time when *The Times* itself has apparently come to the conclusion that the only path to success nowadays is that of increasing the general din, show perhaps, that even in the latest orchestra there is somebody who yearns for the delights of chamber music, possibly as a relief from the task of insuring, day by day, the hoot of a motor-horn. But they also prove, if proof be necessary, that the matters with which they are concerned are for occasional dalliance, and have nothing to do with the perennial problem of getting. The more recent of the two articles speaks of publishers who "sometimes allow themselves the luxury of publishing a book for honour's, rather than for profit's, sake. They can do no more. They cannot persuade the book-buyer whom education has failed to persuade, and authors of merit must, with few exceptions, look for reward elsewhere than at the bank." To musicians there is nothing new in this. What is now true of the author of merit has always been true of the composer of merit. It is, in fact, a sign of the times that the journalist of merit is compelled to recognise it. We are on the threshold of an age, when only a man who is possessed of private means will be able to take that pride in his work which should be the dominating impulse of the artist. If he is dependent upon his work for a livelihood, there will presently be no alternative for him but to swell the din with his vociferousness, for the great paymaster, the public, will not pay for the amenities of life so long as it is deafened with din.

Whichever way we look, we find illustrations of the same inexorable law. The loss of dignity in the press is perhaps the most striking of them all. To-day a newspaper, however well established, cannot live unless it makes enough din to attract the unthinking. When it has done that there is, under present conditions, little space left in its pages for the better side of journalism, and little money in its coffers with which to reward it. Even in that slender margin the differentiation continues. For instance, in criticism of whatever kind, dramatic, literary, or musical, the successful journalist of to-day is not the "critic as artist," but the man who will give the unsophisticated majority of his readers the flattering feeling of being as good judges as himself. If his opinions are such as to cause them to say, "That is exactly what I thought myself," he will be popular and therefore prosperous. In other words, he, too, in his own way, must swell the din by saying what everybody else is saying. Then turn to the theatre. There was a time, which many of us can remember, when the moderate success that is within the power of a minority to bestow was sufficient to justify the production

LIONEL TERTIS.
By Arnold Bax *See page 656*
LETTER FROM MILAN.
By Ethel Rayson *See page 661*
MUSIC AS A SPIRITUAL EXPRESSION.
By Felix Orman *See page 666*
IN LONDON.
By Edwin Evans *See page 658*

of an occasional work of dramatic art. But the conditions now are such that only full audiences and a long run can tempt the man of business with a sufficient margin of profit. Consequently his outlook is limited to the kind of production which corresponds to the taste of the greatest number. In the May number of the *Strand* magazine there is an article by Mr. A. B. Walkley entitled "What Makes a Play Popular," which analyses that taste quite dispassionately, but, of course, cannot avoid deprecating its effect on the art of the dramatist, who is also compelled to add to the din. In the various branches of literature it is the same story. Everything must be blatantly overdone, every case overstated, and everything must be carried out to the order of the least educated section of the community. We do not as yet realise what this may mean in the future. We are told that really good work must come to the front, because it did so in the past, but in the past there was no such din as there is at present. Moreover, the end of the story is not yet.

The artist is tenacious of life. His needs being few, it has not yet been rendered impossible for him to live. We have, for instance, a few essayists who are not entirely unworthy descendants of those who contributed to the *Spectator* in its great days, and there are odd corners of journalism where their writings can still be found. But, at the rate we are going, there will soon be no room for them, just as, in another decade or two, there will remain no inducement whatever for a publisher to print a good book or for a theatrical manager to produce a good play. And then the making of such things will be absolutely the privilege of those rich enough to afford the leisure.

I have not yielded to the clever persuasiveness of Dean Inge. I do not even accept the popular estimate of his views as being those of a gloomy pessimist, for to see things as clearly as he does and yet discuss them in measured terms denotes a fundamentally cheerful nature. If he were not a cheerful man he must long ago have developed either into a fanatic or into the most biting of all satirists. Nor, for that matter, am I any less cheerful myself. To view the danger is the first step towards making light of it, and I have no fear that artists may become an extinct race. What I fear is that they may become a silent, self-centred race, and that, the market-place being denied them, they may lose that vivifying influence which comes from the heart of the community. It is probably easier to-day than it has ever been in the history of the world for a high-minded artist to starve, and there is the danger that artists who are not high-minded may consider starvation meritorious. There is the danger that the unrewarded may consider themselves anchorites, or perhaps martyrs. And a hundred years later those whose task it will be to write the history of such times will speak of "dark ages" and of groups of cenobites, musicians, writers, and others, who kept the sacred lamp burning, but had no share in the life of their times. That is why I fear conditions under which the man who is producing good work may be denied his booth in the market-place. Sometimes I wonder whether it is not better that he should go there, swell the din, and claim payment for doing so. There is something to be said for Shaw's view of poverty. If it is not a crime, it has no claim to be considered a virtue.

But the second article in *The Times* raises another question when it asks, "Are those immaterial rewards, which an artist may value more highly than wealth, themselves becoming less? . . . Put aside all thoughts of money, put aside also the artist's joy in his own creation, and compare his present position, thus simplified, with that occupied by him in the sixteenth century." And the writer afterwards refers to the artists of to-day as men who are fighting a lonely rearguard action for the salvation of a careless mob. There, I believe, speaks a pessimistic voice. It is true that a modern Homer would quickly find himself in the casual ward. Maybe a troubadour would be picked up starving by the roadside unless he had a clever agent in Bond Street. But it is not true that he would find himself unhonoured in his misfortune. It is not true that he would lack that which is more sustaining than other reward to an artist, the sympathy, appreciation, and esteem of the discriminating, and these are probably as numerous in proportion to the rest of the population as they were in the sixteenth or any other century. The difference is merely that the control of the purse has passed into other hands. Commercialisation has done much harm, and will probably do more yet, for it is steadily widening the gulf between the few and the many in a deeper sense than even feudalism could accomplish. But there will always be certain things, and these the most important of all, which are beyond its power. It can poison the flowing stream, but it cannot poison it at the source. It is no rearguard action the artist of to-day is fighting. He is as much in the vanguard now as he was in the days of the Renaissance, but the main army is delayed with plunder, and the rations have not been passed up to the front.

We hear repeatedly of the success of John David Davis's 'Cello Concerto when played by Herr Jacques van Lier and the Berlin Philharmonic Orchestra recently. The conductor, Appleby Matthews, the 'cellist, and the composer had numerous recalls from a very enthusiastic audience.

COMMENTS OF THE WEEK.

The Superior Londoner.

This is the title of an article which "A. J. S." has contributed to the *Birmingham Daily Post*. In substance it is not particularly new. It is unfortunately true that we in London, like the inhabitants of other capitals, are a little inclined to undervalue provincial activities. As this writer points out, not enough attention has been given, for instance, to the excellent work accomplished at Mr. Barry Jackson's theatre in Birmingham. It is a true bill of indictment, but if "A. J. S." really thinks that London is a solitary offender, we would recommend him to take a trip to Paris and endeavour to ascertain there what was happening in the French provinces. We venture to predict that he would return with an impression that, after all, London knows more of Birmingham and Manchester than Paris knows of Lille or Lyons. But there is another passage in the same article that calls for comment of a different kind. "A. J. S." runs his eye over the *personnel* of the opera at Covent Garden, and discovers that it would be difficult to find a London singer of any distinction in its ranks. But if "A. J. S." were similarly to cast his eye over the *personnel* of any important institution, he would find the same difficulty. London is not a village in which the inhabitants may find a career from the cradle to the grave. It is a nexus of the world's life. Its population is constantly in movement. It draws to itself the best resources of the country, and distributes its children over half the globe. The result is that you may find many a distinguished Londoner abroad, but in London itself you will find the man who came from without in search of distinction. That is why the heads of our professions and of our industries are so seldom London born. The humble writer of these lines was born within the sound of Bow bells, but it is the merest chance that he is a Londoner to-day.

A Touch of Humour.

Musical criticism is not, as a rule, a field in which humour thrives. Ernest Newman is permitted to do as he likes, and, of late, Percy Scholes has taken to wearing his hat at a rakish angle, but against that most critics could tell stories of having been in hot water over an occasional flippancy or irreverence. Most of the daily papers rigidly reject any contribution upon music which betrays the slightest inclination on the part of its author to be funny. For that reason we welcome an amusing skit among the articles which have recently become a regular feature of the *Morning Post*. It concerns a new musical genius, who bears the name of Spavinsky, and whose latest composition, entitled "A Channel Crossing," has been conducted by Eugene Goossens. We will not spoil the joke by giving more of it away. Without being of scintillating brilliance, it is quite amusing in its parody of certain happenings and writings of to-day. But the reason of our gratification is the discovery that the columns of a dignified daily organ are open to burlesque. It helps to make life worth living. Musical London has need of more of this spirit. It might borrow some from Paris, the scene of the exploits of a certain painter whose name was given as Boronali, and whose work was seriously discussed in the Press until somebody discovered that, despite its Italian sound, his patronymic was merely a transposition of Maître Aliboron, the traditional French title for an ass. Unfortunately, no English journalist would dare to scale such heights of mystification. It is quite difficult enough to keep one's job without taking such risks.

Shakespeare Avenged.

Everybody has heard the story of the Continental tenor, appearing in some such opera as "The Merry Wives of Windsor," or "Hamlet," who had never heard of Shakespeare, and, when the latter's relation to the performance was explained to him, remarked with great condescension, "Ah! zee librettist!" The attitude of the operatic world to the unfortunate author of the book happens to be just one of those things which defy all reason. But Shakespeare has been avenged in the person of another during the past few weeks. One London newspaper after another has published telegrams from Paris concerning the great success of an opera, "Les Noces Corinthéennes," by Anatole France, with details explaining how M. France taught the leading singer her part, and how her greatest reward was that he kissed her at the end of the performance. It may be that the secret leaked out somewhere, but in none of the accounts that happened to come our way was there the slightest reference to a composer as having had any share in this success, or having kissed anybody in recognition of it. Yet, so far as we are aware, M. Anatole France, wonderful as he is, does not write music.

Maurice Jacobson, the young composer and erstwhile pianist prodigy, certainly does not forget those terrible years of his service in the war, for he has organised two most successful concerts in aid of St. Dunstan's. He confined himself entirely to old English music, and whether as conductor of his small band of madrigal singers or as accompanist he was equally at home. Next Monday sees him making his official *début* as a recital accompanist.

EGON WELLESZ'S PIANO MUSIC.

THE Universal Edition of Vienna have recently issued three sets of piano pieces (4 Eclogues, Op. 11, 5 Epigrams, Op. 19, and 5 Idylls, Op. 21) by Dr. Egon Wellesz, and the present visit of the distinguished Austrian composer to this country makes their appearance here doubly welcome. These pieces evince nearly everywhere a delicate sensibility and a fine appreciation of pianistic values. In the first of the Eclogues, "Nänie," a very poignant suggestion of grief is afforded by simple means in the course of its two brief pages. "Burlesque" shows the composer cutting snooks at some of the general musical idioms of the day, and, in particular, at certain aspects of impressionism, an occasional subservience to which is the principal outside influence traceable in his own music. The five Epigrams lead off with a delightfully whimsical and elusive Dance. In a highly expressive Nocturne, in the same book, there is first encountered one of the distinguishing characteristics of the composer's method, *i.e.*, melodic passages with an extended downward or upward sweep which sometimes suggests rather the *legato* possibilities of a clarinet or a violin than the medium of the piano. "Elégie Fantastique," the longest of the Epigrams, is well named and decidedly original. An amusingly uncouth fugue-subject that is twice briefly toyed—or perhaps I should rather say wrangled—with offers hints of sardonic reflections on the demise of some ponderous pundit—one of those people who, as John Davidson says somewhere, "balance libraries on their polls." The five Idylls are the longest and most important of the three sets of piano pieces here dealt with. They are based on some charming verses of Stefan George, the Austrian writer, who is known here to most people principally by a penetrating study on Verhaeren and—possibly to musicians also—by Cyril Scott's translation of some of his poems. The first Idyll is a delicate piece of piano-writing, very picturesque and effective, while the second one shows some admirable employment of chromatic overtones and *glissando* passages. My favourite of the set is the third, in which many piquant harmonic touches combine with a singularly gracious thematic outline in producing a very poetic result. The last, and longest, piece of the set displays varied contrasts and considerable rhythmic ingenuity in its course, and closes with a sonorous page of purely diatonic chordal writing that brings the group to an impressive close. It is to be hoped that some of our enterprising recitalists will, before long, add these attractive pieces to their répertoires, for they should tell well on the concert platform.

FELIX WHITE.

The Kapp Exhibition of Drawings and Caricatures is now open, and visitors to the Leicester Galleries will be able to see the originals of the drawings which have lately raised their ire—or admiration.

A critical report of the exhibition, with particular reference to drawings of musical interest, will appear in our next issue.

LIONEL TERTIS.

An Appreciation.

WERE any keen student of the musical life of the past twenty years to be asked the name of the personality who (apart from composers themselves) has been responsible for the greatest amount of creative activity in music during that period, the answer would certainly be Lionel Tertis. The reason is as simple as it is striking. Many years ago Mr. Tertis discovered the soul of an instrument, and in the light of this revelation composers have been inspired to create an extensive repertoire for this new medium of expression. It was a fortunate chance that turned Mr. Tertis's attention to the Ishmaelite of the orchestra, for he is one of the few authentic geniuses in the executive and interpretative world, and there is no reason to doubt that had he persevered with either the piano or the violin, the instruments to which he first applied his wonderful gifts, the outcome would have been equally remarkable, if less important. But, luckily, a peculiar physical aptitude decided otherwise, with the result that the technique and emotional capabilities of the viola have been developed in Mr. Tertis's hands to a point undreamed of, as I believe, before his time. There have been other great viola players, both among Mr. Tertis's forerunners and contemporaries (notably in Czecho-Slovakia), but whilst these have, on the whole, been content to concentrate upon the characteristic sombre and sardonic moods of their instrument, Mr. Tertis has extended its possibilities until it has been proved capable of almost all the nuances of the other strings besides (among other qualities) that peculiar acrid poignancy which this great artist derives from the higher register of the A string, and which no other medium known to me can produce.

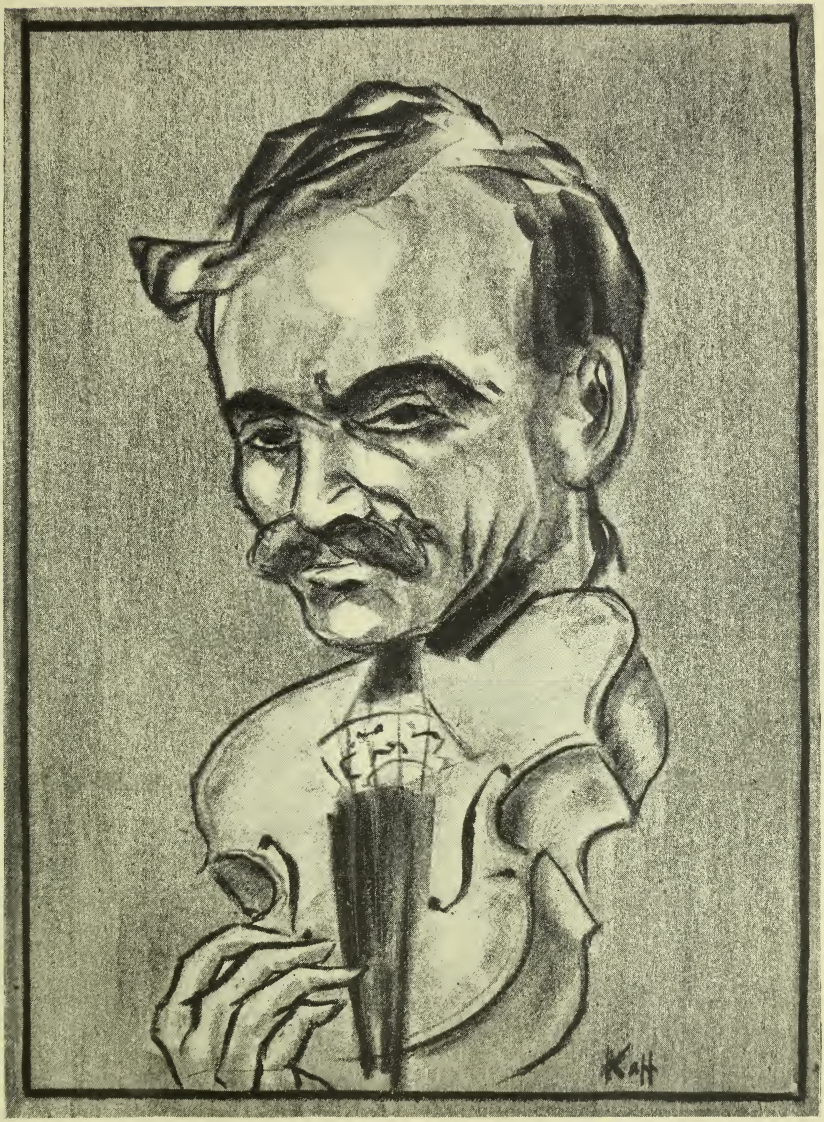
It must have been in my student days that a prominent British composer remarked to me, "Surely Tertis viola playing is the best performance on any instrument to be heard in this country." Time has only justified and solidified this judgment.

Mr. Tertis must owe a great measure of his success to the fact that he has ultra-Continental ideas of adequate practice and rehearsal. The seductions of the typically English "All right on the night" theory have for him no appeal. Hard work added to a unique genius have made him what he is. It only remains to add that Mr. Tertis is the most modest of great artists. Apparently never satisfied with his own work, he must sometimes feel a kind of wonder that his achievements win the enthusiasm and veneration of every musician—creative or executant—fortunate enough to enjoy them, nor can he fully realise, I think, that he has permanently ennobled an outcast to a position among the princes of musical expression.

ARNOLD BAX.

IMPROMPTUS AND ETUDES.
By EDMOND X. KAPP.

The subject next week will be Walter Rummel at the piano.



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No. 20.—Lionel Tertis and Viola.

In London.

"The Ring" Performances.

LOOKING back over the "Ring" performances as a whole, it is possible to feel warm satisfaction in the demonstration that they have given of the fact, which the knowing never doubted, that even the most exacting of operatic problems can be solved at home, despite our admitted lack of a firmly rooted operatic tradition. By that I do not mean to imply that all the problems of the "Ring" were successfully solved. The real thrill of a first-rate performance was only attained here and there. But so much was done that one may confidently look forward to the rest. There was, of course, never any doubt of our orchestra. Here we do not fear comparison, at all events under equal conditions in the matter of rehearsal. And Albert Coates, whose methods I have ventured to criticise on other occasions, is really an admirable conductor for the "Ring." Because he came to us from Russia it was too rashly accepted in this country that he had special authority in Russian music. But almost every Russian with whom I have spoken on the subject has told me that, in Petrograd musical circles, the opposite view was taken, Coates being regarded as by no means a good Russian conductor, but an excellent Wagnerian. Of this we have had the proof in the last few days. The momentum he imparted to the proceedings was full of exuberant vitality, even in those moments of dullness which Wagner's protracted methods are bound to produce. And upon such a robust foundation it was possible to build a successful "Ring" cycle.

This quality of robust energy finds its best opportunity in "The Valkyrie," in which the pulsation is more vivid than in the other music-dramas. There were other features, too, which made that performance memorable. One was the first appearance of the new *Brünnhilde*, Miss Florence Austral, the possessor of a voice of remarkable power and of an unusually rich hue. It was her first appearance in opera, and *Brünnhilde* is perhaps the most exacting of all operatic parts. There is always an element of excitement in such a *début* as this, and that alone gave an exceptional character to the evening. It is to be hoped that the shower of praise which has since been bestowed upon her will not lead to a false impression. She has much to learn technically as regards both singing and acting, and it would have been easy to point out her shortcomings, but on such occasions as this one has little inclination to do so, or to lessen with reservations, however justifiable, the congratulations that a singer deserves for having accomplished so much. But it would be disastrous if she accepted all that praise literally to the hilt. Then that fine, experienced artist, Clarence Whitehill, was, for some reason or other, far more interesting in "The Valkyrie" than he had been the night before in "The Rhinegold," and a little better even than he was to be two days later in "Siegfried." Needless to say, he was throughout a splendid *Wotan*, but even the greatest cannot always be at the very top of their capacity.

"The Rhinegold" is nobody's favourite. I wonder sometimes if we are not all inclined to do it less than justice, overshadowed as it is by the greater events to follow. One of the personal successes in it was that of Walter Hyde as *Loge*, a clever study of the character. By the way, in another place I permitted myself to suggest an analogy with an O. Henry story, and I have been asked to explain myself. Surely *Loge* is the "Gentle Gratter" of the company that assembles in "The Rhinegold." William Michael's voice seems to me somewhat too lyrical for such a character as *Alberich*, and I hold that a good presentation of *Mime* here and in "Siegfried" is perfectly possible without as many musical sacrifices as were made by Sydney Russell.

Robert Radford has been singing beautifully throughout as *Fasolt*, *Hunding*, and *Hagen*. But for my taste the nobility of his voice is a handicap in such parts. There was not enough "hymn of hate" in his *Hunding*. His *Hagen* was grimmer, but even here the beautiful roundness of his voice tended a little to rehabilitate the character.

Walter Hyde was again successful as *Siegmund*. In fact, the glamour of "The Valkyrie" performance began almost immediately on the rise of the curtain, for there was in Agnes Nicholls's singing ample compensation for a certain lack of passion in her interpretation of *Sieglinde*. Edna Thornton is another singer who has contributed much to the success of the cycle as *Fricka*, *Erda*, and especially as *Waltraute* in the beautiful scene she has with *Brünnhilde* in the first act of "The Twilight of the Gods."

Neither of the two *Siegfrieds*, Arthur Jordan on the third evening and Frank Mullings on the fourth, fully realised all the possibilities of the part. Both had moments which aroused the greatest hopes, but these did not altogether materialise, for Arthur Jordan could not sustain the vigorous buoyancy of the youthful hero, and Mullings, after singing magnificently the scene of the blood-brotherhood, showed signs of fatigue towards the end.

It is not easy to do full justice to Miss Beatrice Miranda's great effort as *Brünnhilde*. Vocally the result was very good indeed. I have never heard her sing better. But there is something about her manner of presenting the part that stands in the way of a convincing interpretation. I suspect that it results from certain mannerisms of a routine character. But whatever the reason, one remains conscious of the competent opera-singer rather than of the stately daughter of *Wotan*. Andrew Shanks and Eda Bennie were both happy in their parts of *Gunther* and *Gutrune*. And, in conclusion, one may say that all the minor parts, *Rhine-Maidens*, *Valkyries*, and *Norns*, were filled in a manner to sustain the general level of performance. There were none of those distressing weak spots which most of us can remember even in the days when the "Ring" was given with an all-star cast. The stage management, for which Charles Moor was responsible, was excellent. Of course, he had to conform to the restrictions of Covent Garden, but within those limits one felt that he had thought out many things for himself, and the result was good.

Brahms-Gerhardt.

This is the kind of event that even the experienced journalist always finds difficult to write about. We know Brahms. We know Elena Gerhardt. We know what the two are like in combination. It is perhaps the most satisfying illustration of a tradition that one can imagine, and the tradition itself has passed beyond discussion. Consequently there is no more to be said. I could rhapsodise on the subject, but it has all been done before, and everybody knows that Gerhardt sings Brahms beautifully.

And Hugo Wolf.

In the recital of Hugo Wolf's songs which Elena Gerhardt gave on May 18th one felt the limitations of this form of art. Hugo Wolf differs completely from the classic masters of the Lied who preceded him. He has a much greater regard for the literary side of a song, both in his choice of poem and in his manner of treating it. I have always felt that the methods of even the best lieder singers who cling to tradition fall short of a good interpretation of this composer, who is a modern, possessing points of affinity with the creators of modern song in other countries than Germany, and therefore demanding a modern suppleness. It is a question more of mentality than of voice, and I came away unconvinced that Elena Gerhardt, much as I can admire her in Brahms, possesses the mentality required in modern song. But I also came away more than ever delighted with her accompanist Paula Hegner.

Our Visitors.

We have had some interesting visitors of late. Erich Korngold, once a youthful prodigy, now only twenty-four, but with three successful operas to his credit, has been in London for a few days with his father, Dr. Julius Korngold, the distinguished critic of the *Neue Freie Presse,* where he succeeded Hanslick years ago, and has remained a tower of strength. We had an interesting talk, the tendency of which was, however, so characteristic that I found myself wondering whether I was being addressed by Newgold or Kornman. In Vienna, as in London, there are two sides to every question, and the other side has also sent us a distinguished visitor, Dr. Egon Wellesz, our correspondent there, concerning whom there will be more to tell in our next issue.

Another of our visitors, Rachmaninoff, was given a very successful reception by the Music Club at the Grafton Galleries. At his own request, the music performed on this occasion was wholly English. It was a representative programme, but much too long, for it was very late in the evening before the sociability, which, after all, was the main purpose, could assert itself. The performers were Bessie Rawlins, Harriet Cohen, Lionel Tertis, Howard-Jones, Herbert Heyner, and the Philharmonic String Quartet. Rachmaninoff has a stern countenance which does not express what he feels, but he assured me that he was not only delighted, but impressed. Though he has a definite creed of his own, he is a broad-minded man, and I have had occasion before to appreciate the catholicity of his taste. He was much interested in the two movements by Goossens and Bax from their respective Violin Sonatas, and, whilst observing that their direction was not his, asserted that in them we possessed two brilliant composers. He became quite infatuated with Tertis's playing of the viola, and he much admired some of the songs, notably John Ireland's "Sea Fever" and two by Hamilton Harty.

After his recital at Queen's Hall, which drew a crowded house in spite of the hot weather, he said more to the same effect. The programme had been, on the whole, better calculated to display the special characteristics of his style. His playing of the Ballade by Grieg was splendid. After the group of his own compositions he added, as an encore, his Barcarolle in G minor, for which I was especially grateful, as I happen to have an old affection for it, and have never heard it in public.

Koussevitsky Concerts.

Here I must apologise. It was the night of "Siegfried," and I cannot be in two places at once. Moreover, the programme did not contain a novelty. But I hear that the C minor Symphony made a great impression under his direction and that Scriabin's Poem of Ecstasy had a splendid performance. Another feature was a portion of Liadoff's Suite of Russian Folk-songs, familiar as part of the music adapted in the ballet, "Children's Tales." Happily, he is giving two more concerts.

The Capet String Quartet.

It is many years since this quartet, which occupies the premier position in France, has visited us, and meanwhile its *personnel* has changed completely, only the leader remaining. Bailly, for instance, the former viola player, has settled in America and is now with the Flonzaley. Visually, the most important change of all is the disappearance of Lucien Capet's majestic beard. This is a recent loss, and I gathered that when he appeared at a rehearsal without it his colleagues addressed him as "Monsieur" and asked him what they could do for him. That beard was an institution. I fancy that he must have met Ansermet, and given way to the younger man in the belief that there was not room for two such beards in music.

The playing at the Æolian Hall on May 19th was delightful. If I had heard nothing more than the minuet from Mozart's Quartet in C major, it would have been enough to put me in a good temper for days. In the last few weeks we have been particularly fortunate in the matter of string quartets. But even after the many fine performances we have had, I found the Quatuor Capet still a feast. It has a sense of finish that is peculiarly Latin in its exquisiteness.

Pachmann.

That wonderful old man Pachmann is with us again. As an "entertainer" at the piano he is so amusing that it causes some musicians to make light of his virtue. Granted that he plays tricks and smudges sometimes, can anybody equal the delicacy of his touch? He can be very irritating, but there are moments when one can forgive him everything. In a box behind me were Rachmaninoff and Moiseiwitsch, and there was no mistaking the pleasure they found in applauding the *doyen* of their colleagues. E. E.

OTHER LONDON CONCERTS.

CLASSICS FOR THE VIOLIN.

Murray Lambert best in Bach.

Miss Murray Lambert is a graceful and at times a virile violinist whose style lends itself particularly to the classics pertaining to her own instrument. With her broad singing tone and obvious sense of rhythm it was not surprising to find Tartini's D minor Concerto a "request" item, or to observe that works by Handel, J. S. Bach, and W. F. Bach were more completely under her emotional control than the G major Sonata of Brahms. Nevertheless, the latter was not without merits of clear thinking and good balance. Among an interesting group of smaller pieces was "A Forest Lament" by Geoffrey O'Connor Morris, who accompanied her with a splendid realisation of the various functions of his office. H. A.

WIGMORE HALL, *May 5th.*

ENGLISH SONGS.

Dorothea Webb's Interesting Programme.

On several previous occasions Miss Dorothea Webb has shown how wide are her sympathies and reading of lyrical art, and these admirable attributes gave distinction to her recital. Her vocal means were not always adequate to the requirements of sundry songs, but one could but admire her courage and sincerity and, be it added, the interest of her interpretations. The programme not only showed the wonderful variety of English song and its artistic worth, but it included several new examples. These comprised two well worthy of attention, severally named "Rune of the Burden of the Tide" and "The Chaste Wife's Reply" by Norman Peterkin, "Three Little Impressions" by Arthur Benjamin for voice and string quartet, and three amusing trifles, "Tired Tim," "Miss T.," and "The Dunce," by Herbert Howells. Miss Webb is also to be commended by including in her selection Gustav Holst's "Five Hymns from the Rig Veda," fine examples of this composer's genius. F. G. W.

ÆOLIAN HALL, *May 6th.*

A FLUTE RECITAL.

Joseph Slater Defies Tradition.

As a solo instrument the flute stands in the minds of the majority for purity of tone and monotony. Symbolically, it might represent unmitigated virtue, but the drawbacks of its merits were pleasantly absent at Mr. Joseph Slater's recital, thanks to his sense of tone-colour, his executive skill, and the variety of the music he played. His rendering of Bach's Sonata in E flat, with Miss Ella Ivimey at the pianoforte, was beautifully finished, and his realisation of the different style demanded by a new and brilliant "Fantasie Caprice" by W. H. Reed showed the player's versatility. The interest of the recital was increased by two neatly written pieces by Miss Coleridge-Taylor, who played the pianoforte part.

ÆOLIAN HALL, *May 9th.* F. G. W.

A CANADIAN BARITONE.

Earle Spicer should do Well.

A musical and resonant baritone voice, clear articulation, and a vivacious, manly style were the engaging features of Mr. Earle Spicer's recital. He has yet to acquire the ease which alone comes with forgetfulness of technique, but he is on the right road and should do well. His choice of songs indicated wide sympathies, and in interpretation understanding of many styles. He was particularly successful in Armstrong Gibbs's "In youth is pleasure," Herbert Hughes's "My father has some very fine sheep," and Peter Warlock's "Captain Stratton's fancy." Mr. Harold Craxton played the accompaniments with his usual skill.

ÆOLIAN HALL, *May 11th.* F. G. W.

A REAL BASS.

Vivien Hughes and John Savile.

A recital of violin music and bass songs provides contrasts that dispel monotony. Miss Vivien Hughes is an experienced violinist, and, this being so, it was surprising that her intonation went straying in the strenuous passages in the "Devil's Trill" Sonata. In those of reposeful sentiment she played most sympathetically, but in others it was as though an imp at least gripped her left-hand fingers. Mr. John Savile has a genuine bass voice which subsides down the scale until it seems to settle comfortably on fundamental tones. Miss Ella Ivimey was an excellent accompanist.

ÆOLIAN HALL, *May 12th.* F. G. W.

PROMISING PUPILS.

Madame Rosenberg's Concert.

One failing marks the singing of all the pupils of Madame Mary Rosenberg, who appeared at this recital; they were all too anxious to show the great force of their voices, and accordingly sometimes came very near to shouting. Apart from this, however, one has nothing but praise alike for the training and the voices. Not all the latter were of the same quality, and while those who are already well known, Miss Dorothy Robson and Mr. John Buckley, for instance, seemed to be the most completely endowed by nature, some of those in a less advanced state of training did remarkably well. Miss Kathleen O'Dea, who sang "Softly Sighs," and Miss Dorothy Phillips, who was the first of the Rhine maidens in the opening scene from "The Rhinegold," and also sang "Care nome," are both sopranos who should do extremely well. H. A.

ÆOLIAN HALL, *May 18th.*

William Higley announces an interesting programme for his return recital at the Æolian Hall on June 2nd. First performances include songs by Quilter, E. W. Naylor, Thomas Wood, W. H. Reed, and the singer himself, while many other English composers of note are also represented.

LETTER FROM MILAN.

An Interesting Revival.

ONE of the most interesting performances of the recent season at La Scala was the revival of Wolf-Ferrari's "I quattro Rusteghi," based on Goldoni's comedy, which was first heard in Milan at the Lirico in 1914. It subsequently went the round of several Italian towns, in all of which it met with great success. The composer himself has described it as a musical comedy, but the spirit of *opera bouffe* of the days before Rossini pervades the work.

Wolf-Ferrari has not attempted to reproduce Goldoni's subtle psychology, but, taken as a whole, his music is an effective accompaniment to the drama, and he has approached it in a sympathetic spirit. Although the subject has been treated somewhat superficially by the musician, his lightness of touch and sense of humour have helped him materially.

Royal Appreciation.

The gala performance of "Mefistofele" on the occasion of the King of Italy's visit to Milan to open the great Industrial Fair is worthy of note, as it drew public attention to the renewal of musical activities at the Scala, and the event was celebrated in keeping with the traditions of former days.

The many admirers of Toscanini, when he conducted at Covent Garden prior to the war, may be interested to know that His Majesty expressed the wish to congratulate him personally upon the work he has accomplished on behalf of music, and summoned him to the Royal box for this purpose. This recognition by the Sovereign of the operatic revival and of the maestro's genius was a graceful act much appreciated by all who are concerned in the musical welfare of Italy.

Artistic Results of Genoa Conference.

Whatever may be the political benefits derived from the Genoa Conference, music-lovers of the great port have profited by the concourse of visitors which it attracted, as some good operatic performances have taken place at the Carlo Felice Theatre, which had sunk into a state of lamentable decadence. For the opening night the stock show piece, Boïto's "Mefistofele," was selected, and was well interpreted under the bâton of Marinuzzi, with De Angelis, of Scala fame, in the title-*rôle*. The presence of the Italian Prime Minister, Loni Faeta, and his family, with several Cabinet Ministers, emphasised the importance of the function.

Music in the "Football."

It was worth the trouble of proceeding from Genoa down the geographical boot formed by Italy on the map into the football of Sicily to be present at Euripides' "Baccanti" in the Greek Theatre at Siracusa, for which Mulè has composed the music. His artistic instinct has not led him astray, and by his rhythmic and melodic treatment he has succeeded in reproducing the atmosphere of the Greek drama. His accompaniments to the chorus are really effective, while the Dionysiac dance would be a welcome addition to the programme of any classical dancer. With Annibale Ninchi as *Dioniso*, Giulio Lacchini as *Penteo*, and Teresa Franchini as *Agave*, the performance was an artistic delight, and the warmest praise is due to the organiser, Mario Tommaso Gargallo, and his collaborators, Duilio Cambellotti and Ettore Romagnoli.

The King of Italy once again manifested his interest in the artistic welfare of his people by attending the production under these almost ideal conditions, in the presence of approximately sixteen thousand persons, and the President of the Greek Delegation at Genoa, Gounaris, evinced the interest of his countrymen in this classic revival by dispatching a telegram of congratulation to the Mayor of Siracusa, at which centre Italian and Greek thought are united in the immortality of art.

ETHEL RAYSON.

BOURNEMOUTH.

The End of the Season.

The twenty-seventh series of Symphony Concerts terminated on May 4th and 11th with two programmes in which British music, as usual, was well represented. Two outstanding works at the recent Festival were repeated at the first concert, the performance (by request) of Vaughan Williams' exquisite Pastoral Symphony being a memorable one. Mr. Dan Godfrey's reading introduced many subtle changes in the balance of tone, and an interesting point was the playing of the important Trumpet Call in the second movement from behind the platform, as in "Leonore" No. 3, with enchanting effect. A request for no applause between the movements added enormously to the peaceful atmosphere, and the rapt attention of the audience throughout was most noticeable.

The Bach-Elgar Fugue has been much criticised, largely on account of the use made of the percussion, so it was given twice—first with, and then without, the cymbals, side-drums, and tambourine. Opinions are naturally still divided on the matter, but the writer decidedly prefers the omission of the "kitchen department," which in the last few bars is somewhat—"velgar." The effect can be judged on the recently issued gramophone record, which apparently dispenses with all percussion except the tympani.

In addition, Dr. W. H. Speer conducted his very mild "Phantasy for Orchestra, 'Impressions,'" and as Marius Kerribijn, a Dutch pianist, who was to have taken part in the first English production of his Piano Concerto, was prevented from reaching this country in time, Mlle. Juliette Folville, at very short notice, played Saint-Saëns' rarely heard Fifth Piano Concerto in F major.

The final concert was notable for a repetition of Mr. S. H. Braithwaite's fine Symphonic Scherzo, "A Night by Dalegarth Bridge." A captivating piece of fairy music, alternately dreamy, fanciful, and brilliant, it emphatically deserves performance and appreciation elsewhere. The "Danse Macabre" and Beethoven's Seventh Symphony were included, and the programme ended with the actual first performance of Mr. H. A. Keyser's Violin Concerto, played by Mme. Harriet Solly and conducted by the composer, of which the less said the better.

G. B.

Amateurs in Opera.

BY ARTHUR C. CHAPMAN.

[*Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."*]

"The Yeomen" at Balham.

ALTHOUGH a diligent search has been made through the sixteen-page programme of the Balham Strollers O.S. performance of "The Yeomen of the Guard," the name of the producer cannot be found, but, whoever it was, he has no reason to feel ashamed of his work, for the show went excellently from start to finish. The musical side is always a big feature with this society, and Alex. Wilson can be congratulated on the vocal effects obtained. The versatile Frank H. Powell played *Jack Point* with a keen appreciation of the varying phases of the character, and sang his songs clearly and well. It was a pity that *Point* should have omitted the last verse of "The Private Buffoon" song which is so characteristic of the part. Gwen Gibbs gave a charming study of *Elsie* and sang sweetly, if not powerfully. One of the biggest hits was made by Beatrice Rawlinson as *Dame Carruthers,* who shone brilliantly in both acting and singing. A stolid *Wilfred* was contributed by Duncan Weager, who gave a most satisfactory character study, although inclined to drop his voice too much. Harold J. Edmonds proved a bluff and manly *Meryll,* and Edward S. Ripley an excellent *Leonard.* The music allotted to *Fairfax* lost nothing in the hands of Tom Brading, whose one fault was a tendency to recognise the existence of the audience. Gwendoline Pearce sang sweetly as *Phœbe* and played with quiet humour. W. H. J.

On Scenery and Costumes.

Do amateur societies realise the important part played in their productions by costumes, scenery, and furniture? Judging by the specimens frequently seen during the present season, I am inclined to think in many cases they do not. To dwell upon the necessity of good dressing and artistic mounting is not, in any way, to detract from the main features of comic opera singing, acting, and dancing, but rather to point out what powerful adjuncts to success they are. Frequently I have witnessed productions that have been well sung and well acted, but inappropriate dressing or inadequate scenic effects have distressed the eye and diverted attention from the work. Personally, I would rather see a good work performed before curtains than ruined by inartistic mounting. The policy of accepting the "lowest estimate," irrespective of quality, that is often adopted is, in the end, a false economy. Amateurs require every assistance that can be given them in these particulars, and, at the risk of extra expense, they should be forthcoming.

Another Jack Point.

The Wood Green O.S. put their members to the test in "The Yeomen of the Guard" at St. Michael's Hall on April 26th, and, bearing in mind the excellence of their first productions, great results were expected. On the whole, the result was highly satisfactory, although the show did not come up to the Society's previous best. The chorus sang exceptionally well, but the movements of the men were not sufficiently smart, while among the girls several were noticeably "passengers." Praise must be given for the concerted items, which were well rendered, if a trifle on the slow side. Herbert H. Hoare sang easily and spoke well as *Fairfax,* but a flaxen wig somewhat spoiled his appearance. Although not so bluff and hearty as tradition demands, the *Meryll* of Percy Perry was praiseworthy. Barring a pronounced Cockney twang, which was out of place, Leo Boyce made a good study of *Shadbolt,* his voice and heavy style making every point tell. And what of *Point,* the pivot of the play? Richard Hassett presented a somewhat "boyish" jester, full of fun and mock tragedy at the beginning, and later revealing a sense of the pathetic in a clever and artistic manner. An excellent performance, but not so finished as his *Lord Chancellor. Elsie Maynard* was played sweetly by Winifred Brown, who sang delightfully and has much improved; while *Phœbe* was satisfactorily, if somewhat seriously, rendered by Peggy Taylor. Ida Summers made a dignified *Dame Carruthers,* playing with feeling and using her rich contralto to great advantage. Norman F. Bidgood had the forces of his orchestra well in hand, and they gave of their best. (By the way, it seems scarcely necessary for the conductor to bow his thanks to the audience after the overture, and again at the finish.) The stage direction was well carried out by Donald H. Bidgood.

Amateurs—Please Note.

In connection with the campaign on behalf of the London hospitals, an appeal is being made to the amateur operatic and dramatic societies in the metropolitan area, and a meeting is being held in the Dome of His Majesty's Theatre on Tuesday, May 30th, at 6.30 prompt, when Mr. George Grossmith will outline the proposals. Members of amateur societies are cordially invited to attend.

Forthcoming Events:—

May 26th-27th.—Mayfair D.C., "The Haunted Tower," Guildhall School of Music, E.C.

A very successful *matinée* was given at the Palace Theatre on the 23rd inst. in aid of the Ex-Services Welfare Society's Homes for mentally broken ex-Service men. Organised by the Lady Charlotte Smith-Barry, the programme included items by well-known artists, chief amongst whom were Ellen Terry and Sir Harry Lauder. A very charming feature of the entertainment was the performance of "L'Eclogue de Versailles," a fantasy in one act, with music by Lully.

THE NEWS.

Interesting Recital Programmes.

Particular interest attaches to the recital programmes arranged by Ursula Greville for her two recitals at the Steinway Hall on May 29th and June 21st. Known principally for her work on behalf of British composers, Miss Greville now announces the performance of modern songs by Egon Wellesz, Schönberg, Schrecker, and Walter Kramer. Classical arias by Scarlatti, Purcell, Pergolesi, Bach, and Mozart are also included, while the English composers represented include Martin Shaw, Gerrard Williams, Percival Garratt, Felix White, and Maurice Jacobson, the last-named being her accompanist for both recitals.

Military Band Concert.

An interesting concert is to be given at the Royal Albert Hall on June 30th, when the British Music Society and the Incorporated Society of Musicians are organising a military band concert. We hear that His Majesty the King has promised his patronage, and will be personally represented at the concert, while the co-operation of the Royal Military School of Music at Kneller Hall has been secured, together with a promise of performance by their band and male voice choir.

Admission to the concert will be by invitations, which will be sent out by a committee under the presidency of Lady Maud Warrender

Eastern Dances.

Madame Laurka, who is dancing at the Queen's Hall on June 9th, has secured the co-operation of Eugene Goossens and a part of his orchestra. Amongst other things, she is including some Eastern dances, music for which is being scored and arranged by Gerrard Williams.

An Operatic Experiment.

An interesting experiment was made at the French Protestant School in Noel Street, Soho, last week, when a children's orchestra and choir performed a specially arranged version of "Hiawatha's Wedding Feast." No keyed instruments were used, and, instead of flutes, boys whistled the music. Reed instruments, such as the oboe, were replaced by a somewhat primitive-looking instrument entitled a "bazouka," the drum being retained and missing parts filled in by the piano and harmonium.

The originator of the scheme is Mr. Edgar Burdett, who also arranged the score and conducted the performance.

American Music for Next Season.

From a reliable source comes the news that Albert Coates intends giving first London performances of works by three American composers next season, amongst whom is John Alden Carpenter.

Viennese Cafés Dispense with Music.

Vienna is now following the example of Paris, and dispensing with music in all the *cafés* and bars. This decision has been arrived at by the owners as a protest against the enormous "luxury tax" imposed by the Municipality.

Salzburg Festival Programmes.

Details of the Salzburg Festival programmes now to hand show that the Festival will be one of particular interest and importance. Seven concerts are to be given, three of which will be morning musicales. English music will be represented by works of Bax, Bliss, and Goossens; France by those of Milhaud and Honegger; Italy by Casella, Malipiero, and Busoni; Russia by Stravinsky; Denmark by Hamerik; Sweden by Rangström; Holland by Pijper; and Spain by Salazar and de Falla. German and Austrian composers to be represented include Strauss, Schönberg and Wellesz, while America will be represented by Percy Grainger and Ernest Bloch. Bartók will be heard with his new violin sonata, and Zoltan Kodály in his Serenade for three stringed instruments. Many of these composers have signified their intention of being present and of joining in the performance of their own works.

A Rival to Salzburg.

A Music Festival of wide interest is being arranged to take place this summer at Baden, a little town a short distance away from Vienna. General opinion seems to consider the Baden Festival as a rival to that at Salzburg, particularly as the composers represented include several Viennese musicians who did not consider themselves sufficiently represented at Salzburg. Principal among these are Erich Wolfgang Korngold, and Wilhelm Grosz.

Music-loving Rats.

We have got something to be thankful for, even in this world of stress and trial. We are not in the position of audiences at the Staatsoper in Vienna, who have been having their enjoyment marred by the advent of rats, which wander freely around the theatre—presumably enjoying the music immensely. This the management attribute to the fact that some members of the audience insist on eating sausages during the performance and dropping *débris* on the floor. Official war has been declared, not, we understand, to teach the audience better manners, but to oust the rats! We cannot but feel grateful that we have no need of a modern "Puss in Boots" to help us enjoy our music.

English Conductor for Spanish Orchestra.

From Barcelona comes news of the imminent resumption of the symphonic concerts of the Orchestra Casals, and also that Adrian Boult is to be an early visitor. Other artists include Cortot and Alfred Casella, who is appearing in the triple characters of composer, conductor, and pianist.

Classical Concerts at Southsea.

From Southsea comes news of the resolve of Mr. H. Austin Storry, head of the firm of Messrs. Storry, Ltd., Palmerston Road, Southsea, to revive the Sunday concerts on the Clarence Pier originated many years ago. The venture will be launched on Whit-Sunday, June 4th, and the concerts will be continued until the end of October.

We understand that the aim is to provide classical programmes on the admirable lines set out by the International Celebrity Concert series so popular at Portsmouth. At each performance there will be three artists, two vocal and one instrumental, and, in addition, an orchestra of from thirty to thirty-five picked local players, under Mr. Charles H. Peters, will perform regularly.

Success of Liverpool Philharmonic Society.

From Liverpool comes the news that the Liverpool Philharmonic Society, the premier musical society of the provinces, had an entirely satisfactory report presented at its annual meeting. Our representative writes :—"Not a querulous voice was raised in complaint. On the contrary, the proceedings were for the Committee in the nature of a benediction well deserved. It was left to the chairman, Major Mark Rathbone, to voice, as requested, the desire of old subscribers who want to hear more of the soothing music of the old masters and less of the moderns, whose experimental harmonies were described as among the chief irritants of these nerve-jangling days. But the champions of the moderns, if any were present, said never a word."

Inspiration in all Things.

Mr. Edwin H. Lemare has found a new use for peripatetic and militant drum-and-fife bands. He divulged the secret at his recent recital at St. George's Hall, Liverpool. It appears that one of these dread organisations, proudly playing through the streets during his previous visit to Liverpool seven years ago, gave him a theme in the lively tune of "Mrs. Flannigan's Ball" for his inspiriting "Scherzo-Fugue," which was one of the most effective items in his varied programme.

Choral Activities at Bristol.

The Bristol Choral Society ended up a season that has meant a financial loss with a wonderfully good concert rendering of "Carmen." Mr. Riseley drove his team along at a rapid, rhythmic pace, with the excellent assistance of Miss Astra Desmond and Mr. Webster Millar as *Carmen* and *José*.

The Carl Rosa Company have just finished a seven-opera week, which has been notable for the magnificent work of a Bristol singer, Miss Eva Turner, as *Butterfly* and as *Aïda*, particularly the latter. Miss Doris Woodall's *Delilah* was also a sheer delight. It is very strongly to be hoped that the Carl Rosa season will not clash in the autumn with the visit of the National Opera Company. It is pure financial folly to have two first-class opera companies running in the same week in the same town, and it is up to the managements to see this is not done.

The Choral Society, in view of the loss on the past season and the heavy cost of their concerts, have reduced them from six to four for next season —a very regrettable necessity. As to other features, it seems a pity that so many concerts should have to be crammed into a short space of time because the Colston Hall is not available for music all the season.

F. M. L.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

Organists' Salaries.

To the Editor, *Musical News and Herald.*

Sir,—May I claim the favour of a reply to Mr. Ager's letter appearing in your issue of April 29th?

I am, at any rate, pleased that Mr. Ager is interested in the question and can agree with me on one point. Beyond that his criticisms tend to be destructive rather than constructive, in that he condemns my suggestions without advancing alternatives of his own. Moreover, in these democratic days the use of the words "must" and "must not" requires a certain amount of discretion. What the Church can afford is the old argument. This depends entirely upon whether the Church regards an efficient organist as a necessity or simply as an adjunct to her services; when she realises the necessity, she will set about getting the funds. The following significant paragraph appeared in the *Evening News* of April 24th :—"The dearth of good church organists in West London is attributed to the competition of the cinemas, which are engaging organists."

Yes, and paying them anything from £4 to £20 a week!

Mr. Ager condemns the minimum wage theory. I am no Communist, but what about the Burnham scale for teachers? And is not the Bishop of London appealing for funds for a minimum salary of £200 for curates? The object in both cases is to attract good men to the professions concerned. *That is just what a minimum for organists would do.* Mr. Ager suggests that some organists' salaries could be reduced. *I* suggest that, in such a case, a man worthy of the post should be appointed. Unskilled labour—dustmen, roadmen, navvies, etc.—can command as much as £3 to £4 per week. Mr. Ager states that a minimum of £1 per week to a professional organist (*i.e.*, a skilled labourer) is "impracticable and ridiculous," and that a minimum of £2 per week "passes the boundaries of reason." He must pardon me if I fail to see it. Differentiate by all means, but give a man his bread-and-butter first.

H. RAWSTORNE LAMPLUGH.

Academic Dress.

To the Editor, *Musical News and Herald.*

Sir,—A cutting is sent to me purporting to come from your issue of April 15th, in which you state that diplomées of Trinity College of Music are entitled to the use of academic dress, and I have to say that this is erroneous, as the right to use such dress is not conferred by any diploma issued by this college.

C. RODWELL,
Secretary.

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MUSIC AND THE FILMS.

MUSIC AS A SPIRITUAL EXPRESSION.

OPPORTUNITIES OF THE CINEMA TO SPREAD MUSICAL TASTE — AN APPRECIATION OF LIFE IN TERMS OF BEAUTY.

By FELIX ORMAN.

LIFE to some may be a struggle: to others a joyous adventure; and again a mere series of experiences. It is largely a matter of point of view or the capacity for grasping the best out of what comes our way or expressing the best that is within us. I have always regarded every experience in life as an opportunity for spiritual expression. By this I do not mean religious observance. My feeling is that every human being yearns, whether he realise it or not, for a finer type of self-expression than he is often able to achieve. Deep down in us we want to love and to be loved; we should prefer to do the good things, though we may more often do the wrong. Spirituality is at the base of our lives; that we do not grasp and realise the essence of it is our own fault.

Hence the hold of music upon all people. Educated or ignorant, gay or grave, sentimental or materialistic, music compels and stirs us. We respond to it as we do to no other art or form of human expression. We are influenced by it as by nothing else. Our emotions, our sense of beauty, our hopes, our loves, and our everything find satisfaction in music. Why? Because music answers that spiritual something which is at the base of all our lives.

The lamented James Huneker, that brilliant American critic of all the arts, and of music in particular, whose pages are like shimmering verbal iridescents, had, better than any other commentator I have ever known or read, the big conception of the place of music in the world. This was not merely because he was a thorough student, a fine musician, and an ardent believer in the functions of music; but because, in addition to those qualities, he saw all of life in terms of beauty, and believed that music best expressed this beauty.

It has often been said that music is the language of the soul; but Huneker gave us something better than such generalities. His voluminous writings fairly throbbed with his fervent appreciation of music in its relation to the beauties and the finest aspects of human experience. He saw music as the base of all the arts. And, indeed, is that not so? Take poetry, prose, painting, sculpture, and every form of art, and you will find rhythm and harmony at the foundation. The musical sense is the groundwork of every art. It is the soul of literature, the imagery of painting; it is in every beauty spot of Nature. We often "see through our ears," though we may not be aware of it.

I have always wondered why Huneker never wrote of the films, if indeed he did not. I have never seen a reference of his to the motion pictures. Several times before his death last year I thought of suggesting to him that he give a chapter to his conception of the potentialities of the screen for artistic expression. Somehow I hesitated. I had the feeling that he had seen only the inartistic and sensational type of pictures, and these had been out of harmony with his great sense of beauty. Yet surely he must have recognised the tremendous power of the films for expressing the most beautiful things of life—a composite of painting, literature, drama, dance, pantomime, and, in short, all the arts merged into one.

I often think that musicians in all countries have not yet arrived at anything near an adequate understanding or appreciation of the significance of the cinema in spreading and improving the taste for music. The more advanced musicians are disposed to scoff at the cinema as a promoter of musical appreciation just as the self-consciously intellectual dramatists are inclined to sneer at the films as a vehicle of dramatic expression. I have talked with many musicians on the subject of cinema music, and invariably have been impressed with their indifference and their utter failure to grasp the meaning of the greatest opportunity music has had in its countless centuries of existence.

The actual functions of the cinema for musical education and cultural progress fairly stagger the imagination. Measured in terms of creating a universal love of music and improving the taste for music, also in appealing to and arousing an appreciation of life in terms of music—getting back to Huneker again—the force of the cinema as a musical agency is beyond calculation. Yet very few musicians realise this. Everyone worthy of being called a musician should bend to a study of this great new medium for lifting all the peoples of the world to the place of music-lovers, and should do his utmost to assist in this colossal public training school of musical advancement.

Many millions of people every day patronise the cinemas of the world. Nothing else attracts anything like so large an audience. These people are receptive; the affiliation of music with the romances and dramas they see before them charges music with a meaning and significance never before impressed upon them. And so, week after week, month after month, the audience of the cinema grows along with the number of music-lovers; while countless thousands accustomed only to the trashy types of music become acquainted with the higher forms of music. The cinema opens up a vast, ever-growing forum for the promotion of music in its best aspects throughout the world.

But there is need of musical education. I wish there were an evangelist to spread the Huneker idea of music in its relation to the innermost beauties of life. What an opportunity! The cinema must become this musical evangelist—a many-voiced preacher stressing ever the beauties of music, not merely as something to hear, but something revealing the spiritual things of life.

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Conducted by John Graham.

Competitive Interpretation.

When a good thing is well said, it is best to let it stand, without comment or bias. That is my feeling on reading an article on "The Art of Singing" by Clifford Higgin, who knows thoroughly from Blackpool experience what is involved in an appearance in a competitive festival. He is now far away at Calgary, where the sporty spirit in music is strong. He says: "Now let us consider the requirements necessary to interpret successfully. Interpretation in its real sense demands 'mastered technique,' 'imagination,' 'individuality,' and 'the gift of soulful expression.' There is no more sense in expecting to sing a song artistically if you are hampered by shortness of breath, bad production, etc., than there is in expecting a pianist to do justice to a pianoforte piece when his fingers are so restricted in movement by bad technique as to make clear scale and arpeggio playing impossible. The sooner we realise that convincing song delivery is dependent upon the subconscious absorption of the fundamentals of voice production, the better work we shall do, and the sooner we shall get there. The best work can be turned out only when the means to do it are adequate. If the singer's vision is continually distorted by the probability of not getting this or that note, of not having sufficient breath to complete such and such a phrase, etc., it is instantly apparent that all such uneasiness is going to affect detrimentally the interpretation. If the physical use of the voice is perfectly easy, and responds to the feelings experienced as if by nature born to it, then we have free scope for interpretation."

MUSIC IN IRISH SCHOOLS.

Opposition to the Draft Report on Music.

PROSPECTS in Ireland are brightening. Music is an excellent subject to bring forward at this time. It stands above all contentious matters, and may assist in uniting people so that other common aims may be found. The desire for fair consideration of the claims of music is widespread. Letters have reached me from Catholic and Protestant school music-teachers, north and south, which show that they are of the same opinion in regard to the music curriculum. At the same time they are alarmed by the new educational scheme which is in preparation. A Committee on Music has issued a draft report. I have seen the "general decisions" of this Committee. In view of its *personnel*, better things were hoped for. The proposals are put forward, although the concluding remarks admit that they are unworkable. The best thing that can happen will be to scrap the draft report, and to adopt regulations that it will be possible for teachers to carry out.

One of the Christian Brothers at Waterford sends some extracts from a letter which he has addressed to the Minister of Education in Dublin. The points are so reasonable and so well-founded on experience that they ought to receive sympathetic consideration. As they are sent to me for publication, one may assume that the present temper in public affairs is favourable for discussion, especially as the subject is entirely outside the range of politics or personalities. Brother J. F. Roche says:—

"The Draft Report on Music says, 'That the system in vogue is educationally unsound.' I also find that the Tonic Sol-fa system in the syllabus which follows is completely ignored; therefore it seems to me that the Tonic Sol-fa is the system which is 'educationally unsound.' Now it is a puzzle to me when I see the names that are appended to that statement. It includes one whose choirs were taught exclusively on the Tonic Sol-fa method. I had the pleasure more than once of hearing those choirs, and can testify that each and all of them had attained a high degree of excellence, and I have heard others express the highest approval of their attainments. How, then, can the 'system now in vogue' be educationally unsound? Is there a prejudice against it because the inventor of this most ingenious system was an Englishman? Mr. Curwen aimed at the musical culture of the people generally, and in that respect he has been eminently successful. I hold that the Tonic Sol-fa system should not be abolished in the schools, but fostered and encouraged. Those who have been trained in the Staff notation alone do not know it, and don't want to know it, and are ignorant of its simplicity and advantages. I will admit that the system may not be suitable for instrumental music, but instrumental music is only the privilege of the few, and for this reason: that the many have neither the time nor the patience, even if they could afford the means of paying to be taught an instrument. But our vocal instruments, these are natural gifts, given us by the Almighty; these we have always with us, and to learn the use of the voice is far cheaper than to learn the use of an instrument, and no doubt it was for this very reason that Mr. John Curwen devoted his time and his energies to perfecting a system that could be availed of by the millions and give enjoyment to the artisan during his hours of labour, as well as to innumerable households, when the hard day's work was over or in their happy gatherings on festive occasions.

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ment is the only preservative against it; hence the necessity of having singing as a daily exercise in all schools, primary and secondary. To banish the Tonic Sol-fa system from the schools and endeavour to replace it by the Staff notation will be to give whatever singing at present exists in the schools a decided setback. There will be no progress.

"I have been teaching singing for many years and should know what I am writing about. (I also have a thorough knowledge of the Staff notation.) At present I am, for the sixth year, teaching among the poorest of the poor in one of the lanes in Waterford, in an old school of two classrooms opened by the Christian Brothers just one hundred and four years ago. Singing is taught according to the Tonic Sol-fa method with much approval. The boys can sing the air to any song without knowing the words by manual signs which represent the notes of the scale. I believe I have accomplished a good work amongst those poor barefooted boys which will be the means of brightening their lives and softening their hard lot. It affords me much pleasure in the morning when ascending the staircase of the school to hear the boys who have arrived before me enjoying the strains of one of the many songs which they have already committed to memory.

"Every morning I have applications for permission to go home for breakfast, about 11 o'clock. A considerable number get a lunch each day of bread and milk supplied by the charitable shopkeepers in the neighbourhood. Several boys get an hour off each day to sell the daily papers to enable them to get the price of a meal. Now I should like to know what the above class of boys, and others like them, would want with the knowledge of the Staff notation, seeing that they find the Tonic Sol-fa system more practical and much easier?

"If this system is no longer to be recognised in the schools there will be nothing substituted to interest and attract the generality of children, with the result that this particular subject will not 'go on and prosper.' I doubt if it will be taught except to a very limited extent, though if people understood its value, both morally and physically, through the instruction of good moral songs and the exercise afforded the lungs, it would be in greater request than at present.

"The eighth paragraph (Report of Committee on Music) says that 'Classical music should be done in its original language, or in Irish. English translations are to be avoided.' Now besides sacred music there is also classical secular music, so that all the beautiful compositions existing in music are to be avoided unless sung in Irish. Kindly ask any of the three gentlemen whose names are appended to the Draft Report on Music to favour you with one of the above in *Irish* and note the result.

"In the address to headmasters and teachers, paragraph 9 informs them that the greatest possible freedom be given to the school and to the teacher. The syllabus in music does not recognise that paragraph."

The letter, which is here abbreviated, concludes with a wish for every success and blessing to the new Government. It is a mild criticism. It takes no account of the Committee's recommendation to print in Ireland all music used in the schools, in spite of the admission that the expense will probably be prohibitive owing to the lack of engraving facilities, copyright, and language difficulties. The grading of the classes is also unsuited to Irish conditions. Teachers who can fulfil those conditions are very few. It will be a thousand pities if singing is silenced at a time when song should be the natural means of bringing joy to the young people of the Free State. J. G.

MINIATURES.

High-brows and Gutter-splashers.

ANIMOSITY towards high-brows seems to have able advocates at Calcutta. In the opinion of a lecturer there, Mr. Hobbs, children should have "a surfeit of light (presumably cheap and bad) music before good music becomes really attractive," and the advice he gives to parents is that "when they hear their children humming a tune they have heard at the 'pictures' they should buy it for them. The children will try to learn that sort of music." A very wise director of music in this country takes a different line. When a piano pupil brings a piece and wants to 'hum' it, he accepts it on condition that the next piece shall be the teacher's choice. The good drives out the bad. There are plenty of simple pieces of good music suitable for, and enjoyed by, young pupils. Musical taste should be cultivated from the beginning, then there will be a chance of lifting children out of the gutter where they love to splash, and setting them on a high "brow" with a lovely plain in view.

Modern School Songs.

Modern school songs have been presented at two recitals by Miss Mabel Chamberlain at King George's Hall, Tottenham Court Road, W. Dr. John E. Borland was in the chair, and was able to approve the excellent selection made from the catalogues of twelve music publishers. The Chamberlain Ladies' Choir assisted on the first occasion, and students of Stockwell Training College at the second recital. Nursery rhymes, junior songs, special season songs, unison and graded two-part songs, boys' songs, and part-songs of greater difficulty were presented in such profusion that teachers were greatly assisted in the selection and interpretation of much fresh music.

BENFIELDSIDE Choral Society have given their fifth concert of modern part-songs and choruses, and had a crowded audience in the Olympia, Blackhill. Mr. E. J. Sloane conducted.

LECTURES have been given at Perth by Mr. Herbert Wiseman, the course including illustrated lectures on Bach, Beethoven, Brahms, Folk Song, British Song, and Chamber Music. The Perthshire Education Authority have led the way in planning these well-attended educational lectures.

FELLOWSHIP of the Tonic Sol-fa College has been gained, after examination and election, by Mr. John R. Harris, of Tylorstown, Rhondda, and Mr. Meth Lloyd, of Dowlais, Glam. J. G.

CURWEN-GREVILLE TOUR.

FURTHER NOTICES.

In a summary of performances by the English Singers, Appleby Matthews and other English visitors, the Berlin correspondent of the *Observer* writes as follows:—

"Miss URSULA GREVILLE in her English songs was particularly approved from the same point of view. The beautiful voice and clear enunciation of this artiste has the distinction of winning more unqualified praise from Berlin critics than that of any of the countless concert-givers from abroad who have more or less swamped halls and platforms this season."—*Observer, 9/4/22.*

Vienna

Wiener Fremden Presse, No. 14, 10/4/22.

The star of the evening was Ursula Greville, but a slight indisposition somewhat marred the effect of brilliancy. She sang everything with a captivating and beautiful soprano voice, and has a great gift for fine shading of expression. Her style and interpretation are perfect, and she impressed the public by her charming appearance. J. H.

Munich

Munchener Zeitung, 11/4/22.

I do not go so far as to say that the vocal gifts of the singer are unrivalled, but her voice is fresh and healthy, has an exceedingly fine piano and forte and great carrying capacity, and has emotion and nobility. Her interpretation does full justice both to light and to serious songs, has much charm and rhythm, and gives ample evidence of a very refined musical understanding.

Munchner Neueste Nachrichten, 12/4/22.

Ursula Greville gave a song recital with a programme of mostly modern English songs. As far as I have been able to hear them the compositions were mostly of a straightforward and pleasing form, sometimes too straightforward and too pleasing. The artist did full justice to them.

Die Bühne, Munchen, 16/4/22.

In the Hercules Hall the English soprano, Ursula Greville, tried to win the sympathy of the public, and her attempt, thanks to the great artistic accomplishments of our guest, was completely successful. A clear, beautifully trained soprano, together with an exceptionally intelligent and fascinating interpretation, made listening a pleasure throughout the concert. The contemporary English compositions which were brought to our notice by this artist were throughout pleasing without being able to claim greatness.

Frankfurt

Frankfurter Zeitung, No. 276, 12/4/22.

Ursula Greville sang old and new English songs. The bewildering number of composers on the programme made it impossible to form a clear idea of the personal characteristics of each individual. However, we may say that those belonging to the present day seem to have given themselves up heart and soul to impressionism. But in many cases one could feel a very refreshing naïveté. Some of the songs again have a strong taste of æstheticism. The singer made a very artistic impression with her soprano, which carries verv well, and is very polished, as well as with her interpretation, which is slightly affected. She was accompanied by Maurice Besly, who played in masterly fashion.

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COMPETITION WORLD.

Sir Hugh Allen on Competitions.

Distributing the prizes at the Stratford Festival, Sir Hugh Allen said that the great advantage of such festivals was the formation and continuance of choral societies. Such a populous district should have many more choirs than at present. At a prize-giving the audience saw and heard nothing except the winners, but the most important amongst the competitors were in a more satisfactory position than the winners: they had all before them. He liked to know that people were crawling up behind him and making him go ahead. Lady Isham (hon. secretary, Hastings Festival) gave away the Junior prizes. A grand movement, she said, which took such a prominent part in our national life, was a joy to labour for. There was in it a spirit of generous appreciation of other competitors on the part of all the conductors, teachers, and performers.

The vitality of the festival movement can be proved in no better way than by observing the position of the parent festival in its fortieth year. The entries have doubled in four years, and are now 1,860. Adding its North London offshoot, the competitors number 6,000. Stratford had fifty choirs, ten string orchestras, twenty vocal duet, trio, and quartet parties, 620 solo-singers, 716 pianists, 62 violin and other string players, 14 organists, 307 elocutionists, and numbers in other subjects, such as sight-singing, ear-training, pianists' reading and accompanying at sight, and musical composition. The adjudicators were Miss Louie Bagley, Messrs. James Bates, Frederick Corder, Spencer Dyke, Ernest Fowles, Granville Humphreys, Stanley Marchant, Stanley Roper, and Felix Swinstead. Some of their pronouncements will be memorable in student life. High-water mark has surely been reached in the local tuition of solo-singers; seldom is a bad voice heard in the competitions now. Pianists grow in numbers, but the winners are more easily chosen than formerly. Violinists, apart from splendid playing heard in the gold medal class at 11 p.m. on the closing evening, were inefficient as a whole. Choral societies were weaker than for a number of years past. But the elementary and secondary school choirs were the glory of the Festival. Most promising of all was the elocution group. The local education authorities specially encourage this subject, which is destined (seeing that the Board of Education likewise promote it generally) to make its mark on the oral (or aural) appreciation of poetry and literature in the next generation.

J. G.

Promise and Decay at Birmingham.

The fifth Midland Music Competitions Festival (Birmingham, May 6th to 20th) confirmed in many directions the view of things now held by thoughtful students. This view observes maturity, promise, and decay. The decay revealed at such meetings is not widespread or vital; it belongs mainly to the false way of singing music the character of which is not immediately apparent—that is, music the poetry of which is not on the surface—and to the false way of setting poems to music. While competitions were in their infancy and our choirs were building up a technique, the larger unified conception of music was not possible, and both choirs and composers of music for this special use—probably quite wisely, but for certain as a fact—adopted the method of line-by-line idea and treatment. The executive technique having been acquired, all matters of normal "competitive points" have passed into the stage of decay. There is still a lack of real poetic intelligence among singers and conductors. And thus pieces are asked for that cannot lead to the full world of unified art. But I observe the finest work was done in Birmingham during the fortnight when a piece was a manifestation of this unity (or when the unity of the piece was understood by the singers, as was not the case in Wilbye's "Sweet honey-sucking bees" and Bach's aria, "I will suffer, yet with meekness"). The children in Bantock's little "Wild Brown Bee," with its unstudied triple-time rhythm, the female choirs in "The Death of Trenar" of Brahms, the quartets in Morley's "April is in my mistress's face," the children again in Morley's "It was a lover and his lass"—all these, and a score or more of others, showed the promise of things in utmost freshness.

Even more notable in this respect was the dancing of the children. Our revival of old English dancing is an act of genuine creation. The development of dancing in Birmingham during the past two years has been like the change in the appearance of trees during the past two or three weeks of warmth and sunshine; and almost as much may be said with regard to the improvement here of dancing by adults. The Midland Festival is doing great work for the future by its thorough attention to this subject, providing as it does no less than fifteen dance classes.

The most serious exhibition of decay is in the selecting and singing of sixteenth-century music and elocution. The singing of four of the works represented the last echoes of the erroneous nineteenth-century way of handling Elizabethan music. I understand that this is probably the last time that Elizabethan music will take a secondary place in the Midland Festival scheme, or that incorrect performance will be tolerated. The work in elocution was wrong in all the ways that have been pointed out since the days of Coleridge. It was all artifice, and it showed that teachers in the Midlands still neither feel the poetry of a poem nor understand the abstract features of poetic form.

The great classes in solo-singing maintained their traditions of quantity and variable quality. The classes in pianoforte were splendidly successful, thanks largely to the continued adjudicating of Mr. Frederick Dawson. Stringed instruments, both solo and concerted, do not form extensive classes here, and what does appear scarcely intimates that chamber music can ever be one of the great departments of the Festival. I imagine the subject requires further constructive attention.

The fortnight passed with delightful smoothness and in a truly genial atmosphere, and the 1922 Festival is to be recorded as a secure success. The local public, however, attends only at a few of the more exciting evening sessions.

S. G.

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By Granville Bantock

CONTENTS

1. Vanity of Vanities.
2. I said in mine heart.
3. Then I saw that wisdom excelleth folly.
4. To everything there is a season.
5. I returned, and saw.
6. Go thy way.
7. Rejoice, O young man, in thy youth.

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Augener will supply a duet arrangement, possibly one in solo form, though we doubt it, of the Schubert symphony. The Mendelssohn "Songs without Words" you can procure in almost countless editions. Augener will probably also supply the other pieces. Try Boosey for the first song ("Love's Old Sweet Song"), Chappell for the second.

ACCENT, MUSICAL AND METRICAL.

I should be pleased to know if the first note in every bar is accented in Elementary Division, page 6, "Prelude and Andante" (R.A.M.) school examination for 1922.—X.Y.Z.

Your question shows that you must look up the whole subject of accentuation. It is evident that you are thinking only of the metrical accent. While essential in respect of time-grouping, metrical accent is the least important of the accents required for musical performance. There is an English translation of Lussy's book on Rhythm published by Winthrop Rogers. A short while ago it was out of print, but copies may now be available. This book will give you much information. Failing this, write to us again and tell us how much you know of musical accent.

LAODICEAN.

Which are the easiest pieces in each list of the Pianoforte Syllabus of the Metropolitan Examination of the R.A.M.?—S. E. C.

Frankly, we do not like your first question. It savours too much of the spirit which attempts to gain an end with as little trouble as possible to the flesh! Take our advice and dare all that you can in your endeavour to succeed! Moreover, we should prove but poor friends to you were we to suggest a selection. You might easily draw a blank. Have you not reflected that the "easier" the music the greater would be the result expected by examiners? With regard to the Daquin (not printed above), tell us precisely what you wish to know. Your question is too vague.

BERGLIOT.

Please supply Op. number, publisher's name, and price of Grieg's music (pianoforte arrangement) to Bjornson's poem "Bergliot."—W. J. T.

Grieg's "Bergliot," for recitation and orchestra, is, we believe, Op. 42. We know of no pianoforte transcription. Perhaps Augener would be able to tell you.

ANSWERS IN BRIEF.

PIANIST is troubled about the shakes in Chopin's Funeral March. So are many other people who do not know that the interpretation of Chopin's ornaments depends upon a thorough knowledge of the ornamentation of Bach! We have not space to write out these shakes, but we will try to make them clear. The little notes at the start merely show the pitch of the first sound of the shake. In these cases this sound is a prefix, and falls upon the beat. It does not occur again. Consequently, the first notes of the bass shake are G, A flat, B flat, A flat, B flat, etc. "Pianist" may make as many beats in the shake as he wishes, provided that they be played evenly and clearly. The closing sounds, or turn, are written out, and fall within the even movement of the shake. The chord at the close of the shake is not played brokenly.

STUDENT.—Old pianoforte arrangements of Handel's overtures are of no commercial value. Your copy has no interest for our readers. It may be worth keeping, but not much worth.

W. O. T.—Interesting details regarding Lefébure-Wély are given by M. Chouquet (who knew him personally) in Grove's Dictionary. These should suffice, being of a column length. A monograph is not obtainable.

ARLETTE.—The verses you send appear to be the refrain of a gipsy song, but the species is a large family, and we do not recall the title.

M. H.—A few contralto songs that may suit your popular purpose are these: "Through the sunny garden," by Roger Quilter (Elkin); "Lullaby," by Frederick Keel (Stainer & Bell); "Hush'd is my lute," by Montague F. Phillips (Chappell); "The lover's curse," by Herbert Hughes (Boosey); and "Silent Noon," by Vaughan Williams (Ashdown).

R. W. W.—You ask for the ratio of the intervals in the scale of the bagpipes. Mr. D. J. Blaikley, in "Grove's Dictionary," gives the mean of three records of modern chaunters which he took from the playing of Highlanders. He divided the octave into 1,200 cents, and this total (omitting the initial A′204) is arrived at from these figures: B′193, C″149, D″157, E″199, F♯″148, G″156, A″198.

Musical News and Herald

Edited by Edwin Evans

Committee :

Kenneth Curwen (Chairman)

Granville Bantock — Ursula Greville

Percy C. Buck — P. G. Konody

Cecil FitzGerald — R. R. Terry

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A Test of Taste.

BY THE EDITOR.

WHAT would everybody give to know exactly the taste of the public? Apart from the fortunes that are, even in these days, to be made by giving the public what it wants, there would be the satisfaction of crowded concert-halls and theatres, books that would never become remainders, and a general elimination of wasted effort. But the public is inarticulate. The wit of man has not yet devised any better means of making it speak its mind than that of the box-office. In the concert world we have had the plebiscite, a very imperfect instrument, as it merely invites audiences to record their votes upon what they have already heard, and adds neither to their numbers nor to the répertoire. One could not apply such a system in the theatre. Productions cost too much to be offered on sale or return. A plebiscite in opera, for instance, would merely confirm what we all know, that "Faust" and "Carmen" are safe cards to play. The head of the poll would give us the "East Lynnes" of opera. When the experiment has been tried in orchestral concerts the result has been more or less similar. It is, of course, not without interest to know whether any particular piece of music is maintaining its popularity—whether, as they say in the City, its stock is rising or falling—but such information as this is absolutely useless as a guide to enterprise. It is, in fact, almost a deterrent to enterprise, and an encouragement to routine.

The recent experience of reading some hundreds of letters sent to the *Pall Mall Gazette* in connection with a competition gave me a unique opportunity of becoming acquainted with the views of a mixed audience. They were of all kinds. Some bore well-known signatures, and one or two were almost illiterate. With few exceptions they were posted within the London district, but London itself is a congeries of strangely dissimilar communities. The one point the writers had in common was obviously the love of opera. In the variety of their views they corresponded to an average operatic audience, or, at all events, to that section of it which is lively enough to possess views. The reading of those letters was not only interesting, but it had an educational value for me. Had I acted on impulse, I should have thanked each of the writers personally. It is the first opportunity I have had of learning what an audience thinks.

Two questions had been asked, one relating to operas performed in the past, but not at present in the répertoire, the other to the kind of new opera, and particularly English opera, that would be welcome. The latter was the more difficult to answer, and that in itself made the attempts to do so more illuminating. As regards subject, all the evidence points to a very definite revolt against operatic tragedy. Lurid melodrama seems to be almost equally out of favour. The public is accustomed to a high mortality among the characters in the standard operas, but, while it acquiesces quite cheerfully in the torture of a tenor in

ENGLISH MUSIC IN GERMANY—SEASON 1921–22. By Dr. Hugo Leichtentritt *See page 684*

LETTER FROM PARIS. By Roland Manuel *See page 689*

IN LONDON. By Edwin Evans *See page 686*

FACULTY OF ARTS CONFERENCE. *See page 690*

"Tosca," blood and thunder in a new work would be, apparently, almost as much out of date as the "mad scene" of former days. Of course, one has to remember that circumstances alter cases. In all probability, if a real thriller of the Grand Guignol type came along, the writers of those very letters protesting against gloom would be among the first to applaud. What this expression of opinion means is, that the failure of a work based upon such subjects will be worse than an ordinary failure. But success will always be success.

It was also interesting to find that there is no desire whatever for mythology, or for an English equivalent of the trilogy. Even historical subjects found few sponsors. A voice was raised here and there in favour of an historical figure, the most popular being Mary Queen of Scots, but in a general sense the suggestion of following the Russian example of placing episodes of history upon the operatic stage met with very little response. On the other hand, the further suggestion that, following the Russian precedent, our national opera should draw vitality from folk-song seemed to appeal to quite a large proportion of the writers. This will be good news to our folk-song enthusiasts, and so long as it is remembered that nationalism of this kind is a means to an end, to be discarded when the end is in sight, the prospect it offers is very attractive. The best service that can be rendered to national opera at the present moment is that which will indicate a means of breaking with the conventions of international opera. Our trouble is that, having few precedents of our own, there is an inevitable tendency to regard those of exotic opera as possessing greater authority for us than is good for national art. We need more indigenous precedents to restore the balance. And opera in the folk idiom is one of several ways of establishing them. But when the precedents have reached a better distribution, our national opera will be less likely to follow any of them exclusively, even those which may have assisted in its emancipation.

The most generally expressed views as to subject were of two kinds. Especially prominent was the demand for humour. In fact, if this correspondence constitutes a real test of the operatic taste for the moment, there can be little doubt that the English opera most likely to meet with success will be, in the best sense, a comic opera. It is, of course, nowhere suggested that it should have the services of a "low comedian," but it should have, at all events, one or two comic characters, and its general atmosphere should incline to the humorous. There was also an insistent request for romance in all its undisguised simplicity, but even here the cheerful note predominated. A good romantic story with a happy ending would seem to have a fair chance of success, provided that it were treated musically in the same spirit. In these letters the demands for romance and for flowing melody constantly occurred together. They evidently represent the continuation of a form of popular taste to which many successes of the past can be attributed. And why not? It would be a poor look-out for all of us if our national opera were to begin by despising the taste of simple folk. Our music-drama of the future must create its purely lyrical, as well as its symphonic, forms. There was in these letters very little demand for a revival of the ballad-operas of the past, but I take this tendency in favour of simple romance to mean a demand for the ballad-opera of the future. Among the operas of Rimsky-Korsakoff there are some containing a suggestion of this type. Their chief element is song, and even detachable song. They are tuneful, and the tunes, or many of them, are of the type that one whistles on the way home after the performance. Modifying the environment and the idiom that is, I presume, the type of opera these correspondents have in mind. And I join them in hoping that it may be given us. Nor let there be any question in this matter as to what is the higher or the lower type of art. We do not make the distinction in Mozart, who, by the way, was emphatically the favourite in the demand for revivals. Why should we make it when discussing the stage works which are, we hope, to be the foundation of our national opera?

COMMENTS OF THE WEEK.

Patriotism and Criticism.

A writer in the *Weekly Westminster Gazette* has been finding fault with Percy Scholes because he has praised our home-made opera and written disrespectfully of the Vatican Choir. This is attributed to patriotism, which is alleged to have befogged Scholes's critical faculty. As in both instances we are approximately of the same opinion as Mr. Scholes, we presume that our vision also is limited by a Union Jack fluttering in the breeze. Even if this were really true, which we do not admit, the result would be only to redress a little the balance that has been disturbed by several generations of anti-patriotic bias in musical matters. It would take twenty years of aggressively patriotic writing about music to undo the mischief that has been done, at home and abroad, by the adoption of the anti-patriotic attitude. Still, we trust that the English, having brought about this situation by

their own habit of self-disparagement, have too much common-sense to fly to vainglory as a remedy. Regarding the opera, we have stated our view in our issue of May 20th. Although the high standard has been reached in one or two performances, we do not pretend to have eclipsed the glories of the past, and we do not need this captious writer to remind us that there are, scattered over the globe, some great singers who have not their equals at Covent Garden. With regard to the Vatican Choir, our attitude has been that if this quality of tone-colour is characteristically Roman, we prefer our own, as we are fully entitled to, despite the remonstrance of our contemporary. As might be expected, the same writer is so enthusiastic about Palestrina that he appears to assume that we have no art to compare with his. That again shows an anti-patriotic bias. Finally, our contemporary must make a little allowance for human nature. In the preliminary announcements issued on behalf of this choir, it was suggested that one of the objects of its visit was to show us how this kind of music should be performed. Once upon a time there was a gentleman of the name of Hammerstein who let it be known that he was coming to London especially to show us how opera should be performed. We know what happened to him. It may be very reprehensible on our part, but we are a little sensitive on the subject of grandmothers and the sucking of eggs.

In America.

It is not through any intention of ours, but simply a coincidence, that the patriotic bugle happens to be blown on this page to-day. It so happens that we have just read in the Chicago *Musical Leader* a leading article drawing attention to the fact that in the last few years our musical world has learned the lesson of self-reliance. Having on more than one occasion chaffed our American friends upon their inability to read the signs correctly, it devolves upon us to make amends by drawing attention to the gradual awakening that is taking place. Several competent observers, chief among whom is Mr. C. Saerchinger, have drawn attention to what is happening here, and their countrymen, who were sceptical when addressed by ourselves, appear to have listened to them with respect. Once relations are established on that basis, they should rapidly become cordial. It was difficult to converse about music when London's claim to be an important centre was regarded as a subject for laughter.

An Interesting Announcement.

Only the other day, in conversation with some French musicians, we permitted ourselves the reflection that, after the enthusiastic reception which had been extended to modern French music in England, we felt the absence of similar cordiality to our own music across the Channel to be a little ungracious. We hastened, however, to add that there had been no English effort in Paris corresponding to that of M. T. J. Gueritte in London. Gueritte is a Frenchman, and the French colony in London gave him a degree of support that was not forthcoming on similar occasions from the English colony in Paris. Had our countrymen themselves been less apathetic, curiosity would have led the Parisians to investigate our music, but it was difficult to induce others to believe in us at a time when so few of us believed in ourselves. All that is now changed, and a most welcome sign of the change is that our valued contemporary, *La Revue Musicale*, the leading musical publication in France, to which we have often paid compliment for its excellent contents and appearance, contemplates devoting an entire number to English music. The writer of these notes has been asked to contribute, and there are few requests to which he would respond with greater pleasure or with a greater desire to do well.

"Die Fledermaus."

Bravo, Ernest! It did one good to read how Newman enjoyed "Die Fledermaus" after "Tristan," and confessed that Strauss—Johann, not Richard—has a trick of crowding Wagner out of one's memory. But he continues, "Why is not this enchanting little masterpiece given in England?" And he proceeds to guarantee its success. It is fortunate for him that he stipulates its being done with a competent translation and actors and singers who could reproduce the Viennese atmosphere, for otherwise we should be compelled to remind him that "Nightbirds," a very typical excursion into conventional musical comedy, was in reality an adaptation of this very masterpiece, "Die Fledermaus." Only the producers considered that it was necessary to make concessions to our British public, which once more had to bear the sins of others. "Nightbirds" enjoyed a short run, and was anything but a success.

A vocal recital was given at the Marylebone Centre of the Metropolitan Academy of Music on Monday, 22nd ult., by Mr. Leonard Willmore, who took the place, at short notice, of Mr. Percy Judd, who was originally announced as the recital giver. Mr. Willmore's programme consisted chiefly of modern British songs, including, amongst the composers, Ireland, Parry, Bridge, Martin Shaw, Vaughan Williams, and Elgar—also a new song, "Prayer to our Lady," by his accompanist, Mr. Donald Ford. Pianoforte solos were given by Mr. Wilkinson Urquhart, another Professor at the M.A.M.

ENGLISH MUSIC IN GERMANY—SEASON 1921-22.

By Dr. Hugo Leichtentritt.

A Reawakening.

THE Berlin musical season is approaching its close, and at the present moment it may not be amiss to dwell on some events likely to be of interest to English readers. Its characteristic feature has been the reawakening of the international musical life, formerly such a distinguishing feature of Berlin music. After the close of the war it took three years before an effective start could be made in getting into closer artistic connections with the different nationalities. Comparing these the first place must be allotted to Russia, owing to the fact that Berlin, with a population of 150,000-200,000 Russian emigrants, may be called the chief centre of Russian music, surpassing in its musical activity any city of Russia proper. The former Austrian countries, Hungary, Bohemia, and even Poland, have always been in such inseparable connection with Germany that even serious political troubles, as with Poland, for instance, cannot hinder Polish artists seeking in Germany what their own country cannot give to them—a platform from which to speak to the world. Next in order, the Scandinavian countries and Holland are to be placed, which even during the war had never broken off all artistic connection with Germany. America, formerly at the head of the list, now occupies the fourth place, Italy the fifth, England the sixth, while France and Belgium are still conspicuous by entire absence. French music, however, is for our musical circles so indispensable that modern French music is propagated largely by German artists.

England's Contributions.

As regards England, we are well aware of the fact that during the last decade British music has gained a position which it has not had for ages past. We are anxious to come into closer contact with this new English artistic spirit, but what has been done so far in this direction is altogether insufficient. That racial prejudices are of no weight with German audiences is proved by the extraordinary success of the "*English Singers*," who have been received with nothing short of enthusiasm in Berlin and other cities. Then also Ursula Greville's tour in Germany, devoted exclusively to modern English song, has everywhere met with great attention and interest. Almost all the composers presented by Miss Greville were entirely unknown in Germany; even the fact that the lyric song with piano accompaniment was cultivated so seriously in England was new to us. All the more effective and surprising the freshness of invention, the versatility of treatment, the variety of moods. Though one can notice that Hugo Wolf and Debussy have been thoroughly studied by the English song-writers, nevertheless a distinct national colour (which strikes the German critic perhaps more than the English observer) is hardly ever absent.

Chamber Music.

Of modern English chamber music we were shown a few altogether insufficient samples. A string quartet by Gerrard Williams seemed to me more remarkable by its culture of sound, its neatness of diction and form than by an extraordinary strength of musical intuition. Eugene Goossens' suite for violin, flute, and harp, though based on Debussy, is impressive by the vividness of its temperament, its grace, amiability, and a certain fantastic charm. The same composer's violin sonata I consider one of the most valuable recent works of its kind. The strong British flavour of its themes is enhanced by a thoroughly personal style of writing, evincing an emotional and intellectual power by no means common.

Orchestral Concerts.

English orchestral music has had a rather poor showing in Berlin so far. We have hardly heard any one of the representative scores except perhaps Delius violin concerto (played by Ernest Whitfield), which, however, I would hardly count among Delius' happiest efforts. Still it stands far above the somewhat shallow brilliancy of Bantock's "The Witch of Atlas," and I believe that Mr. Appleby Matthews, the Birmingham conductor, would have done Bantock a better service by selecting a weightier score from the composer's works.

Mr. Matthews gave his best in a spirited and brilliant rendering of Strauss's "Till Eulenspiegel." He appeared in Berlin together with Jacques van Lier, the Dutch 'cellist, who played a new 'cello concerto by John David Davis, a composition of agreeable sound and a certain melodic charm, but weak from a constructive point of view and somewhat academic in its whole manner.

Some Conclusions—

This ends my hasty review of all the English works produced in Berlin during the last winter. If I am rightly informed England boasts of a modern symphonic and chamber music literature of remarkable worth. We know nothing of it except the older works by Elgar and Delius. I am certain that concerts given in Germany by the leading English conductors with the object of presenting the best and most characteristic English music would be greatly appreciated by the serious musical circles of Germany. We would like to hear the music of Vaughan Williams, his "London" symphony, his "Sea" symphony, his Fantasy on a melody by Tallis, his "Mystic Songs." Is there no possibility of letting us hear Holst's "Planets"? Arnold Bax and Arthur Bliss are undeservedly unknown, and the smack of Goossens we have so far had makes us desire to hear more of his music. Delius' recent works ought to be heard in Germany, and more Bantock and Holbrooke.

(*Continued on page* 686.)

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Thibaud.

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No. 21.—Walter Rummel at the Piano.

RECEPTION TO DR. EGON WELLESZ.

FESTIVITY and brilliance, with a welcome note of gaiety, distinguished the reception given to Dr. Egon Wellesz, leader of the younger group of Viennese composers, at 24, Berners Street on May 26th. Formality was refreshingly absent, though many of the most celebrated figures in London musical life were present. One felt that the event was a real reunion of the most vital artistic elements. The *tableaux* presented by the guests had charming touches of contrast. Mme. Alvar, all classic graciousness, could be seen beside the vivacious Ursula Greville; the abstract austerity of Gustav Holst was modified by the hilarity of Arthur Bliss and the boyish merriment of Eric Fogg. Dr. Wellesz himself, all shy geniality, counterbalanced Felix White's boisterous Elizabethan hilarity. Edith Sitwell, aloof as a Byzantine *ikon*, was in sharp contrast to the spontaneous grace of Mrs. Lovat Fraser (Grace Crawford) and the witty vitality of Lady Dean Paul (Mme. Poldowski). The other guests included Dorothy Moulton, Anne Thursfield, Rebecca Clark, Norman Notley, Leigh Henry, and Herbert Antcliffe.

Genial intercourse, mainly on musical topics, was the keynote of the evening, to which variety was given by Ursula Greville's singing of the charming and very personal "Kirschblütenlieder" of Egon Wellesz, with the composer at the piano.

L. H.

(*Continued from page* 684.)

And Suggestions.

Of course, the question may be put: If German musicians are eager to become acquainted with modern English music, who hinders their performance of it at their concerts? The actual circumstances make it impossible to our musicians to give immensely expensive orchestral concerts which are certain to prove a failure from the financial side. To English conductors such concerts mean only a slight fraction of the expense caused by them. Moreover, there is, I believe, nobody in Germany who has a sufficient knowledge of modern English music, scores being too expensive to be bought and accessible only by rare chance. And, finally, English conductors of high rank, standing up for English music, would have, in the eye of German audiences, a far greater artistic authority than German musicians bent on the same purpose. Another question: Do English musicians attach sufficient importance to being heard and known in Germany, even at the risk of some expenditure of time, labour, money, and at the risk of meeting with some unfriendly or rather unintelligent criticism? If so, then let them come to Germany, where they will be welcomed by all liberal-minded and unprejudiced people, who after all are the majority in our professional circles and our music-loving public. The English concerts will be estimated because they would bring a message of peace, of international intercourse, and their importance will grow in proportion to their æsthetic value. But let such concerts be well prepared by a proper previous use of the Press, so that a receptive atmosphere might be created in advance, and interest aroused in a skilful manner.

In London.

At the Opera.

AT Covent Garden the big event has been, of course, the visit of the King and Queen last Saturday, when "La Bohème" was performed with the same cast as on the opening night, except that Mignon Nevada made her first appearance this season as *Mimi*. In one of the intervals the King congratulated Percy Pitt, the conductor, Robert Radford, representing the singers, and Horace Halstead, representing the orchestral players.

Southern Singers.

A quartet of singers, who formerly appeared with the Southern Syncopated Orchestra, gave a recital at the Wigmore Hall last week in which, as usual, those numbers were the most successful which were most characteristic. Even in these, however, something seemed to be lost in the atmosphere of an ordinary recital. There was still a lively spirit, but not the spontaneity that made these performances so attractive at the Philharmonic Hall. Nevertheless, there is always much enjoyment in hearing these coloured singers in their own songs.

Elwes Memorial Concert.

The only disappointing thing about the concert given at the Albert Hall in aid of the Gervase Elwes Memorial Fund was the attendance, which should have been three times as large. I have remarked elsewhere that, considering the readiness with which musicians constantly give their services for other purposes, it is discouraging that they should experience so much difficulty in obtaining support for their own. Since then I have heard a proposal discussed that whenever in future musicians appear in aid of something, it should be stipulated that a percentage of the results be deducted for the benefit of the various funds which exist in aid of music. If the profession were properly organised it should be easy to enforce this.

Musically the programme, which was intended for the general public rather than the sophisticated concert-goer, was mostly familiar, the chief novelty being the comparative one of giving settings of the same words as set by Palestrina and by William Byrd, though I understand that the Westminster Cathedral Choir has done this on other occasions. The English classic emerges from the comparison with so much distinction that such performances should be repeated as often as possible, if only to complete the conversion of those who imagine that the revived cult of Tudor music is nothing more than a fad of purely antiquarian interest. Dr. Terry being still too ill to appear, his place was taken by P. J. Collis. The Eugene Goossens Orchestra was conducted mainly by its founder, but Sir Henry Wood took charge of the "Cockaigne" Overture, and Roger Quilter of his own "Children's Overture." The singers were Louise Dale, Hubert Eisdell, Ben Davies, and Robert Radford.

An Australian Tenor.

Alfred O'Shea, who made his first appearance at Queen's Hall, justified this somewhat ambitious

course by the unusually pleasant, natural quality of his voice. There is every prospect that he may become a leading tenor, but he has much to learn, first of all in the matter of using his voice to the best advantage, but even more in that of the artist's relation to the music which he is to interpret. The defects of production were not very grave, but they were sufficient to prevent him from making as favourable an impression as he should have done with such natural resources at his disposal. On the other hand, there was little in his performance to show that he was a musician besides being a singer. At present music to him appears to be just something to sing, and there is practically no differentiation in his method. However, provided that he has the great gift of being discontented with himself, he is young enough to go far.

A French Concert.

That was a busy day, but I contrived to spare an hour for a " tweeny." Except when duty calls one to the opera I do not share the aversion which so many of my confrères have for concerts which take place between the afternoon and evening. London has, as a rule, little to offer between five and seven, and it is scarcely worth while to go home. This time it was a concert given by Yvonne Astruc, a French violinist who has often appeared in London, but, so far as I am aware, not recently, and Gabrielle Gills, a French singer. Whether by accident or design the latter's Russian group was curiously consistent, for a song by Borodin was followed by Rachmaninoff's " Souvenances," which is pleasantly reminiscent of Borodin's fascinating little symphonic poem " In the Steppes of Central Asia," and this in turn led to Gretchaninoff's well-known song. Mlle. Gills is a very charming singer who combines clarity of interpretation with a certain restrained emotion sufficient to give just the right degree of warmth. Mlle. Astruc played a group of Salmon's adaptations from eighteenth century music with an attractive purity of style.

Koussevitski.

The second of Koussevitski's concerts was of great interest. It opened with Handel's Concerto Grosso in D, followed by an arrangement for small orchestra of a concerto by Carl Philip Emanuel Bach, the third son of John Sebastian. The name of the arranger was given in the programme as Maximilian Steinbach, but surely this is a mistake, and it should be Maximilian Steinberg, the son-in-law of Rimsky-Korsakoff, and a composer known to us through many works, amongst others the ballet " Midas." The concerto proved delightful. C. P. E. Bach, whose reputation at one time eclipsed that of his father, has sunk into unmerited oblivion. He stands for a period that has an attractiveness all its own. Haydn, eighteen years his junior, was destined to give a definite outline to the modern instrumental forms, but it is undeniable that this member of the Bach family had previously sketched them with no inconsiderable success. Alfred Cortot thereupon gave a brilliant performance of Beethoven's first concerto.

Until the interval the programme had been severely classical. After it there was a complete change. First came a performance of Ravel's " La Valse," which brought out all its points with great luminosity, but without quite achieving the buoyancy of rhythm demanded by this apotheosis of Viennese gaiety. Then Cortot reappeared at the piano for de Falla's " Nights in the Gardens of Spain," which had a magnificent performance. When it was first heard in London at one of Edward Clark's concerts, the composer was the pianist, and, though this is always an attraction to the public, the only composers who, in my experience, have been able to do full justice to their own piano works have been those who were pianists first and composers afterwards. de Falla was altogether too timid. Cortot was not afraid to be brilliant, and the result was splendid. This work ought to become one of the most popular of its kind. Appropriately enough, the Spanish impression was rounded off in the work which closed the programme, Rimsky-Korsakoff's " Capriccio Espagnol."

Strockoff and Bax.

If there is more joy in Heaven over one sinner that repenteth than over the righteous, there should be much joy among the critics over Strockoff's recital. It is some time since he last appeared in London, and in those days he used to give far too great a share of his attention to the showy music which is to violinists what certain coloratura arias are to prima donnas. Not only that, but in other things he played too frequently for effect only, and, although he has always been technically a fine violinist, it speaks well for our standard that the Press then gave him what is known across the ditch as the " frigid mit." But instead of cursing the critics as others have done in like circumstances, Strockoff went home and thought it over. He had already resolved to mend the errors of his ways when he made the discovery of Arnold Bax's Sonata. This appears to have completed his conversion. He now prefers music to show pieces, with the natural consequence that he plays like a musician instead of a showman. He has never played better than at this Wigmore Hall recital when Bax joined him in the Sonata. I could not stay afterwards, and I am told that I missed a very fine performance of Chausson's " Poème," but I had heard enough to satisfy me that we shall have to alter our classification of Strockoff and put him on the list of the favoured ones. An amusing circumstance is that he appears to have developed the zeal of the convert. He has already persuaded Bax to play the Sonata with him in Paris, and, having received a good offer for South America, seriously contemplated shanghai-ing the composer, in order to play the same Sonata through all the republics. I trust nobody will think that I am making light of this enthusiasm. I never felt more serious in my life. I should like to write a tract about it.

The Kapp Exhibition.

As a large proportion of the drawings and caricatures which Kapp is exhibiting at the Leicester Galleries has appeared in these pages, and in the first place at my instigation, I feel a certain diffi-

dence in adding my voice to the chorus of praise that has greeted him. The initials "A. C. B." in *The Times* stand for a personality, well known in literary London, whose approval is not gained easily, and to Kapp it is given in generous terms. This fastidious critic considers him to have improved greatly since his first exhibition. "Kapp at his best does not criticise, but, like any large fantastic comedy, he rejoices in possibilities released from all practical or routine restraints." Earlier there occurs the following: "Taking a real man for a theme, he can execute a fantasia upon him which does not go too far from the original, which has truth in it, but which seems to say, 'If this man let himself go, infinitely, in a certain direction, he would be like this.'" That is the very essence of caricature. Where the mere illustrator of comic journals selects a feature and exaggerates it, Kapp concentrates upon an imponderable element of character, which he carries to a higher potential. To me it is remarkable that the result should so seldom be cruel. Mere irony cannot be so described, for it is a poor character that does not at times regard itself ironically. I suspect that, though the oriental sense of humour is a puny growth, Tagore himself would enjoy Kapp's gentle irony at the expense of those who take him with such overwhelming seriousness. There is a corresponding element in the drawing of M. Coué. In both cases the drawing is a portrait rather than a caricature, but there is just a touch in it that reminds one of the complacency of the audience. I purposely select non-musical subjects, as our readers are familiar with the others, but I fancy that Kapp finds more temptation to "rejoice in possibilities" when drawing musicians. And I am not surprised. I agree with him. E. E.

LONDON CONCERTS.

COMPOSER AND PIANIST.

Mr. Victor Buesst is "Bumpy" and Individual.

Mr. Victor Buesst is one of those very thoroughgoing and thoroughly trained musicians about whom it is difficult to write except in terms of scholarship. He has a fine technique, both as a pianist and a composer, and he has ideas that are by no means commonplace. His playing was sometimes spoilt by a "bumpiness" that made strenuous passages uncomfortable, but it was always vigorous, and though one could not agree with his reading of Ravel's "Valses nobles et sentimentales," it was his own, and any criticism must be merely one of a difference of opinion. His "Shellal Sketches," a reminiscence of Palestine during the war, have, I believe, been played before. They are pleasant pieces of the type we used to call *genre* music, and are marked by an individuality that would do with developing.

Wigmore Hall, *May 10th*. H. A.

INTELLECTUAL INTERPRETATIONS.

Mr. Howard Jones's Recital.

The first of Mr. Howard Jones's pianoforte recitals left the impression that he relied more on careful calculation than on artistic intuition. His readings were highly intellectual. The balance of the part writing was consistently kept in four of Bach's Preludes and Fugues from the immortal "48," and the virility of John Ireland's Sonata was finely expressed. The peculiar character of Ravel's "Minuet sur le nom d'Haydn" was perceived, and three pieces by Debussy were rendered with a thoughtfulness for their style that indicated careful analysis. It was playing that attested the musicianship, that commanded attention and excited esteem. Yet there was a lack of the subtle touch that persuades because of its sympathy.

Wigmore Hall, *May 24th*. F. G. W.

A NEW AMERICAN PIANIST.

Merwin Howe Introduces New Sonata.

The most distinctive thing about Mr. Merwin Howe's pianoforte recital on his first appearance in England was the introduction of a Sonata in B flat minor by Arne Oldberg. The work seemed to demand a more commanding style than Mr. Howe possesses, but the composer shows less originality than indebtedness to Schumann and Brahms. In other works Mr. Howe revealed a sympathetic touch, but his intentions were often in advance of his technique.

Wigmore Hall, *May 17th*. F. G. W.

A CHARMING SINGER.

Megan Foster in English Songs.

Sincerity is one of the most potent attributes wherewith a singer can appeal to the public, and it is possessed by Miss Megan Foster, combined with an engaging personality that made her recital really enjoyable. Occasionally a desire to be emphatic was productive of hardness of tone in the high notes that indicated misjudged breath control, and a few of her songs were too heavy for her style, but these were the exceptions in a series of interpretations that captivated by reason of their truth and persuasiveness. She was particularly happy in Rutland Boughton's "Faery Song," Elgar's "After," and Dunhill's "Haymakers' Roundelay." Three of Vaughan Williams's "Song of Travel" were effectively rendered by Mr. Ivor Foster, who also sang two duets with Miss Foster most artistically.

Æolian Hall, *May 15th*. F. G. W.

A GREEK PIANIST.

Efficient but Uninteresting.

What is musical efficiency? Probably Mr. Lambrino, who is a pianist of Greek nationality, would generally be described as an efficient pianist, for he makes fewer mistakes than does, say, Pachmann, in the notes played, and takes less liberties with the dynamic expression indicated by the composer. Yet his Beethoven Sonata recital, which comprised the "Pathetic" and the "Waldstein," as well as the E flat major, Op. 31, No. 3, and the E major, Op. 109, left much to be desired. Emotion, restraint, nobility, fine phrasing, rich tone colour, are all equally necessary, and in these he achieved no more than the average teacher who gives an annual recital for the benefit of his pupils.

Æolian Hall, *May 17th*. H. A.

TWO DUTCH ARTISTS.

Annie Kroeze and Sam Swaap Play Well in Classics.

There is a considerable invasion of this country by Dutch executive artists, which suggests that no little musical activity is taking place in the country which hides behind the dykes. Miss Annie Kroeze and Mr. Sam Swaap certainly are admirable artists, and they do their work in a way that carries all the greater weight for its lack of sensationalism. They both hail from the Hague, Mr. Swaap being the leader of the Hague String Quartet, which there is reason to hope we shall shortly hear in London, and solo violinist of the Residentie Orchestra. They played Sonatas by Mozart in B flat minor, Brahms in D minor, and Lekeu in G major with a perfect balance, an extremely pleasant tone, and some fine phrasing. Like those of most Dutch artists, their interpretations were marked by soundness rather than by originality, but they were beautifully presented. One only regretted they had not brought over some of the excellent music which is being written in their own country.

ÆOLIAN HALL, *May 25th.* H. A.

A RECITAL OF RARE CHARM.

'Cello Classics and Negro Spirituals.

A recital of old 'cello music by Joseph Salmon is a joy in itself, but when this great artist is associated with Roland Hayes, the inimitable African tenor, one can only feel grateful for such an opportunity for sheer enjoyment and relief from the things of everyday life. On this occasion Mr. Salmon's choice included Galliard's Sonata in E minor and some exquisite pieces by Nardini, Ariosti, Guérini, Couperin, and Somis, while Mr. Hayes was, as usual, at his best in his "Negro Spirituals." The hush which pervaded the hall during and after his singing of "The Crucifixion" was a tribute to a fine artist, who not only saw the picture himself, but made his audience see it too.

WIGMORE HALL, *May 26th.* G. C.

LETTER FROM PARIS.

A Russian Ballet—"Sleeping Beauty" and "Renard."

SERGE DIAGHILIEF'S ballet company is again giving a season at the Opera. This time, besides "Spectre de la Rose" and "L'Après Midi d'un Faune," they gave us the first performance of "Renard" and of "Mavra" by Igor Stravinsky as well as most of the great ballet by Tchaikovsky which London heard in its entirety. Seeing this spectacular ballet side by side with "Renard" helped to make us realise all the more the vigour, unity and healthy crudeness of this last work. It is a burlesque story of the principal hero of the *Roman de Renart,* and in a very simple outline it shows us the deception which the old hypocrite of the fable goes through when he goes to the fowl-yard which the cat and buck are defending. The four principal parts of the comedy are sung in the orchestra at the same time as they are danced on the stage by Idzikovsky and Nijinska and their assistants. Although the conception of the singing and dancing together seems at first sight exceedingly opportune, we regret that M. Ramuz, in translating the original text in a designed puerile and rustic French language, has used a fantastic phrase which leaves only a little to be read to the public. It would also be better if Madame Nijinska interpreted the ballet in a less vulgar and coarse way.

The music of "Renard" makes no attempt to shine with complacence, and does not assume the accent or the gait of a masterpiece. However, we must not let the apparent modesty it affects prevent us from recognising its intensive value, which is indeed great. We find in it the same care which Stravinsky applied to his *Rossignol,* and his clever interpretation of the noises of the fowl-yard by musical devices. As far as the form goes, "Renard" is written as a rondo interrupted by a slow march which illustrates the entrance and the exit of the actors. From the first to the last note the symphony continues its course, becoming cleverly arbitrary because it is essential music. The different musical ideas which are perfectly appropriate to the action fit exactly into each other without any artificial links. The orchestra of some fifteen musicians unite with the slow exclamations and phrases of the singers, and here Stravinsky's mastery is perfect with this small company of instrumentalists. The only unusual instrument is the cymbalum, which mingles its metallic sounds with the brasses and the nasal tones of the wood wind, the orchestral colour not being fused together. Of course, it is out of place to compare a small composition like "Renard" with "Sacre du Printemps" and "Rossignol." However, within its limits "Renard" deserves and will certainly hold its rank as a small, solid, and witty masterpiece.

M. Ansermet conducted with magnificent assurance, all the instruments playing as soloists.

New Songs by Gabriel Faure.

The Société Nationale de Musique recently celebrated the 50th anniversary of Gabriel Faure by performing his "Horizon Chimerique," a very fine collection of songs. Never has the insidious charm of his language appeared more moving than in these four songs, which we received with great enthusiasm.

"Schumann" by Maurice Delage.

This mysterious poem for piano, which Gil Marchex played at the Société Musicale Independante, is full of tenderness and beauty in spite of its title. It is not in any way cheap programme music. It is an evocation of homage to the great master, showing us, as it were, the graceful phantom of Schumann rising from the notes which Maurice Delage has written with such real fervour and delicate inspiration. ROLAND-MANUEL.

Frederick Delius's new "Requiem" was produced for the first time at Frankfurt recently. A correspondent writes that the critics considered it a "highly impressive work which treats an excellent text with fitting greatness," and adds that it had an extremely favourable reception.

FACULTY OF ARTS CONFERENCE.

Interesting Discussions and Suggestions.

THE annual conference of the Faculty of Arts, held at Kensington Town Hall on May 27th, provided a variety of subjects of importance alike to artists and to the general public. The Faculty is a body with wide aims, which seeks to make the influence of æsthetic ideas widely effective by associating artistic effort more closely with civic life.

The Mayor, Dr. Rice Oxley, C.B.E., in his introductory address, said that the value of art in public life was becoming increasingly realised day by day. With the development of a sense of beauty among the public, squalor and bad sanitation would be rendered impossible. The sense of art was to the soul what hygiene was to the body. His consistent ideal throughout his public career had been the association of civic life with art; hence he welcomed the Conference. He did not propose to give an address. He was there to introduce Mr. Leigh Henry, the well-known leader of modern art-thought, who would explain the Faculty's aims more explicitly than he could.

Mr. Leigh Henry, opening the Conference with a statement of "What the Faculty of Arts stands for," paid compliment to the Mayor's work for art in Kensington. He well remembered how, when Dr. Fellowes and he had been speakers at the inauguration of the Kensington Centre of the British Music Society, they had been stimulated by the Mayor's sympathetic interest in art.

He felt that the time was at hand when the practical value of art in public and social life would be generally acknowledged, and when the artist would take place beside the educationist and scientist as a practical factor in public affairs. To secure this, artists must have before them three aims—co-operation, co-ordination, and unification. The first would inter-inform all branches of art, and make artists mutually helpful; the second would concentrate their efforts toward establishing their status in the community; the third would enable them to bring art-ideals into practical effect in civic and social life. The artist needed, as much as the public, to realise the communal function of art; art was too isolated from life; artists took it too abstractedly, the public too sentimentally. He wanted it taken practically and effectively. The force of psychological factors in the problems of life was already recognised in education; and the subtler aspects of psychology attained expression most fully in art. People spoke too much of the spirit of art scaling the stars; but the effect of such verbiage was generally a puerile intoxication more resembling alcohol than exaltation, and its luminaries were generally commercial symbols closer to "Three Stars" than more celestial bodies. He preferred to secure the "physique of art" first, knowing that the spirit must operate through matter. He hoped the Faculty was leading the way to a State when the artist would be as important in life as the educationist, scientist and economist, and when his insight into the undercurrents of human impulse might be more effectual in world union than the efforts of politicians, for art, above all, knows no frontiers, but is human in the broadest sense.

The other speakers included Yoshio Markino, the celebrated Japanese artist, with the British painter J. D. Fergusson, in the chair; and Dr. C. W. Saleeby, under the chairmanship of Alexander Farquharson, of the Civic Education League, who spoke on "Art in Relation to Health and Happiness."

The afternoon session was opened by W. L. George, the well-known novelist, chairman for Miss Amelia Defries, M.R.I., President of the Faculty's Advisory Council, who spoke on "The Standpoint of Criticism." Frank Rutter, the celebrated art-savant, followed on "Bringing Art to the People," with Miss Margaret Morris, the well-known dancer, in the chair.

The addresses closed with an inspiring project for "A Palace of the Arts," outlined by C. Lewis Hind, the Anglo-American art critic, with E. T. Campbell, of the L.C.C., in the chair, the vote of thanks being moved by Percival H. Reed, another L.C.C. member.

In the evening a banquet was held at the Connaught Rooms, at which many celebrated artists, scientists, sociologists, and diplomats were present. The speakers included His Excellency Count Lazlo Szapary, Hungarian Minister, C. E. Aagaarde, Esq., of the Danish Legation, Misses Amelia Defries and Ruth St. Denis, Sir Landon Ronald (a vice-president of the Faculty) and Messrs. W. L. George, McLure Hamilton, Leigh Henry, Lewis Hind, Yoshio Markino, Fisher White, and Dr. E. W. Saleeby.

The banquet hall was inspiritingly decorated with an exhibition of international poster art, contributed by the affiliated bodies of the Faculty, and the beautiful silver was loaned by the celebrated Danish sculptor and craftsman, Georg Jansen.

The evening closed with a fine vocal and chamber-music concert by M. Lauritz Melchoir, the Scandinavian singer, and the Hungarian Quartet, who played quartets by Ravel and Dohnanyi.

Our congratulations are due to Dr. Chastey Hector, the well known Brighton organist, who has recently received the degree of a Doctor of Music at Oxford.

Comparisons may be odious, but they are generally interesting. Such, evidently, is the opinion of Miss Ethel Waddington, who arranged the concert of Elizabethan and contemporary music which took place at Blackheath on May 23rd. The programme, which was composed of madrigals, part-songs, canzonets, etc., of the Elizabethan and contemporary periods, was performed by the Rondel Singers, a band of eight ladies and gentlemen devoted to the interests of British music. Thomas Morley, Purcell, Balfour Gardiner, and Holst were all represented. The whole evening reflected a success for organiser and performers. G. C.

THE NEWS.

Postponement of Operatic Entente.

The Anglo-American operatic entente, to arrange which Chevalier Fortune Gallo, of the American San Carlo Opera Company, is now in England, has been definitely postponed until next year.

A guarantee of $1,000 is requested by the directors of the Carl Rosa Company to cover the necessary expenses of transfer, and the Chevalier hopes to raise this sum through the co-operation of American enthusiasts, and to bring the scheme into working order by May, 1923.

Interesting Visitor Next October.

Particular interest will attach to the visit to London of Mitja Nikisch, the son of the late conductor. He is due here next October, and will appear at several Promenade concerts as well as a Symphony concert. It will be his first visit to our metropolis.

Guild of Singers and Players.

The Guild of Singers and Players are reviving their activities and assisting the cause of decentralisation at the same time. Concerts have been arranged to take place at the Chelsea Town Hall, while at the Guild's soirée at the Great Central Hotel recently an interesting musical programme was given by Dorothy Moulton, Arnold Bax, Pouishnoff, the Kendall String Quartet, H. V. Spanner, John Pauer, and Dr. Theo. Lierhammer.

Vienna to Produce "Bronwen."

It is good news to hear that Josef Holbrooke's opera-drama "Bronwen" has been accepted for performance by the Volks Opera in Vienna next season. Ten performances are being arranged, and the *première* is to be given under the bâton of Weingartner. This should be an encouragement to our opera composers, to say nothing of the British National Opera Company itself.

Breezes in the Vienna Philharmonic.

The long-deferred tour of the Vienna Philharmonic Orchestra through South America is shortly to materialise, but, as so often happens when the moment for action arrives, those concerned begin to think twice about it. Many of the members of the orchestra are beginning to raise difficulties, realising the hardships entailed in the voyage and the extra hard work involved in the learning of new works. Strong action is, however, being taken by the directorate, who are insisting on the complete fulfilment of the contract by every member of the orchestra.

Orchestral Changes at Vienna.

The changes proposed in the orchestral field at Vienna are attracting considerable interest. The monopoly held by Ferdinand Löwe at the Konzertverein orchestral series is to be abandoned, Paul von Klenau having arranged to take alternate duties. A dual arrangement is also being made with the Tonkünstler series between Furtwängler and Niels Grirvelius, the young Swedish conductor. We understand that the fact that both these appointments have been given to foreigners has aroused considerable comment in the Press, which has not, however, had any hostile bias.

Winners of "Daily Telegraph" Championship.

The Croydon Philharmonic Society is to be congratulated on winning the *Daily Telegraph* Choral Championship, a championship open to choral societies from all parts of the United Kingdom. They win, therefore, the right to hold the silver challenge shield presented by the Proprietors of the *Telegraph* for the second year. The items chosen for performance were "My delight and thy delight" (Hubert Parry) and "O Happy Eyes" (Elgar).

Norwich Philharmonic Society.

At the concluding concert of the Norwich Philharmonic Society's season we hear that the Lord Mayor spoke in eulogistic terms of the sterling work done by the conductor, Dr. Frank Bates, for the Choral and Philharmonic Societies and music generally in Norwich during the past twenty years. From a small foundation Dr. Bates has raised the Philharmonic Society to its present pinnacle, and the value of his untiring energies cannot well be over-estimated. Not only has he introduced the finest solo instrumentalists procurable, but he has established a permanent reputation for his orchestra, and, by no means least, taught quite a thousand citizens to listen with appreciation and a moiety of understanding to the classics.

Encouraged by success, we understand that the Municipal Orchestra has now an offshoot in the form of a military band, which made a successful *début* recently, and will play under the direction of Mr. Maddern Williams, F.R.C.O., each week throughout the summer months.

Harrogate Musical Season.

The musical season at the Royal Hall, Harrogate, is now in full swing, and the new conductor, Mr. Howard Carr, has won widespread appreciation with his artistic readings and well-balanced programmes. Our representative writes:—"His fourth Symphony Concert, on May 11th, included Haydn's No. 2 Symphony in D of the Salomon set; and on previous occasions the orchestra performed Mendelssohn's 'Italian,' Schubert's B minor, and Mozart's G minor. On April 20th an attractive novelty was provided in Mr. Carr's own arrangement of a Suite from Rossini's 'La Boutique Fantasque,' whilst at the same concert Mr. Norman Wilks gave an able performance of the Liszt E flat Pianoforte Concerto. Delicate performances of Ravel's 'Pavane' and of Delius's 'On hearing the first cuckoo in Spring' were furnished on May 4th, when the innovation was tried of introducing chamber music at a symphony concert. The result amply justified the venture; indeed, the Variations and Finale from Schubert's 'Trout' Quintet, as played by the Davies Piano Quintet, proved a most popular item."

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for publication.]

Such is Fame.

To the Editor, *Musical News and Herald.*

SIR,—Recently I pointed out to a youth who had studied music for several years a large photo of Salzburg—a souvenir of a delightful holiday I spent last year in Vienna, the Tyrol, and Switzerland—a most interesting mediæval town with the superb archiepiscopal palace perched on a rock in the centre. "This was the birthplace of the great Mozart," I said. "Here, as a townsman told me with pride, Mozart was born, brought up, and went to school."

"But," quoth my friend, "Mozart! Who was Mozart? Do you mean George Mozart, the comedian?"

This reminds me of a paragraph which recently appeared in *La France*, thus:—

AU CONCERT.

"C'est un air nouveau que vous jouez là?"
"C'est du Mozart. Vous savez bien qu'il est mort."
"Je n'ai même pas su qu'il avait été malade."

HERBERT WESTERBY.

Organists' Salaries.

To the Editor *Musical News and Herald.*

Sir,—Mr. Lamplugh in his letter quoted the following from the *Evening News:* "The dearth of good organists is due to the competition of the cinemas, etc." Firstly, there is no dearth of organists, and vacant posts are very, very scarce. I have had to deal with several recently, and in several cases there were over sixty applicants. I further know of many good men who cannot obtain posts. If the cinema attracts men from the Church, there can be no doubt that that is the best place for them, as a man who would give up work in the service of God for the cinema is certainly not worthy to assist in Divine worship. This commercial spirit and comparison of an organist's remuneration with the pay of a dustman or navvy is downright nauseating. In any case no organist gives more than a few hours per week to the work, and who would think of paying a dustman or navvy a whole week's wages for about twelve hours' weekly work? Not Mr. Lamplugh, I'll wager! An amateur organist, provided he is a good musician and has the work at heart, is worth far more than a merely commercially minded professional. KEEN AMATEUR.

Organ Recitals.

To the Editor, *Musical News and Herald.*

Sir,—I wish to thank Mr. Harvey Grace most warmly for his truly delightful article in reply to my recent letter about organ recitals. I read it several times over with intense pleasure.

ALGERNON ASHTON.

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

"Pinafore" in Wales.

As a fitting finish to their first season, the Cymric O.S. gave two repeat performances of "The Dogs of Devon" at Pontypool (Mon.), followed by three nights of "H.M.S. Pinafore." The absence of a dress rehearsal possibly accounted for certain lapses on the first night, but the succeeding performances atoned for all.

Mrs. W. G. Morgan was an attractive *Josephine,* singing with charm, though her acting lacked distinction. *Cousin Hebe* was taken by Violet Smith, who sang well, but failed to make the most of her dramatic opportunities. Myfanwy Owen made a splendid *Buttercup,* her elocution being excellent, while her dramatic work was given the necessary tinge of mystery. W. Pocock, undoubtedly "the smartest lad in all the Fleet," played with the restraint which disparity in rank demanded. W. G. Davies provided a dignified and imposing *Corcoran,* thus rendering his sudden change of rank the more ludicrous, and his singing and acting were both good. W. Cornfield as *Sir Joseph* was the very life of the performance, bringing into full prominence the verbal and the musical satire. E. Waring gave a realistic interpretation of *Deadeye,* engendering repulsion by both voice and gesture. The *Boatswain* and *Boatswain's Mate* were capably undertaken by O. Saunders and W. Hillier.

The orchestra did good work, playing with precision and "snap." The musical director, D. Roberts, L.T.S.C., is to be complimented on the high standard of the musical side of the production, whilst R. Stephen, M.A. (dramatic coach) and J. Lloyd Roberts, B.A. (stage manager) deserve praise for the excellent stage work. Mrs. O. Saunders was responsible for the dresses and for the delightful interlude of hornpipe and patriotic tableau. CYMRO.

"The Pirates" at Eltham.

The whole of the talent in Amateurland is not confined to the West End, and the journey to Eltham was worthily rewarded by witnessing "The Pirates of Penzance" by the Elmott O.S. The florid music of *Mabel* was delightfully rendered by Dorothy Webster, while her sisters *Edith* and *Kate* were gracefully portrayed by Kathleen Gregory and Myrtle Dyer. Brenda Gregory as *Ruth* amply made up in dramatic intensity what she lacked in stature, and did full justice to the vocal side of the work. That finished artist, Percy V. Bradshaw, made a clever study of the *Major-General,* his lines being clear cut and full of dry point. Possessed of a good voice and appearance Reginald France made good as *The Pirate King.* Arthur H. Tytherleigh used a pleasing voice of good quality as *Frederic.* Geoffrey Denton made a good, if somewhat stiff, *Samuel.* The chorus work, although a trifle uncertain at times, was full of good points, while the orchestra, under Frederick W. Courtenay, lent invaluable assistance.

MODERN AND NEW MUSIC.

From the "DAILY TELEGRAPH."

"Messrs. ELKIN & CO., LTD., have just issued some pianoforte pieces of uncommon merit. The 'LITTLE PRELUDES' of Mr. H. V. JERVIS-READ and Mr. H. SCOTT-BAKER'S 'DANCE OF THE DOMINOES' are distinctly attractive. Mr. CYRIL SCOTT'S 'INCLINATION A LA DANSE' has all the refinement and distinction characteristic of the composer, while Mr. WILLIAM BAINES' 'SILVERPOINTS' show modern art in its most sympathetic aspect. If the influence of the French school is somewhat in evidence there is no cause for alarm, since we all owe something to our forefathers. To acknowledge that debt is a mark of sincerity.
"To the list of good new songs must be added also Mr. OLDROYD'S 'SOLILOQUY,' Mr. H. V. JERVIS-READ'S 'CAPRICE'—all published by Messrs. ELKIN & CO., which touch an unusually high level of merit."

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MUSIC AND THE FILMS.

THE SCREENING OF OPERA.

CLASH OF DIFFERENT TECHNIQUES.

AMONG the many suggestions which are so blithely offered to film producers one of the most frequent is that of screening an opera. It rarely occurs to them that the producer may be a more assiduous frequenter of the opera than themselves, and that he may be quite familiar with its screening problems. It is so easy to say, " Why not have a film of ' Carmen ' or ' Tosca ' or ' Butterfly ' with Bizet's or Puccini's music? " But the moment one begins to examine the proposition, it is found to bristle with difficulties, most of which arise from the clashing of two different techniques.

In opera the action is slow, deliberate, and continuous. On the screen it is rapid, impulsive, and broken into numerous brief episodes. The position, therefore, is that there is too much music. Either it must be rigidly cut down and broken up to suit the cinema technique, or, if any long section of it is allowed to remain intact, the producer must employ his technique to expand the scenario. At once the difficulty arises, what to cut. Most people would be inclined to keep all the favourite tunes, songs, duets, and so on, and cut away the intervening music, which has less popularity. Poor producer! To fit this " incidental " music with action is, to him, child's play. But to screen a love-duet that may last from five to ten minutes —to keep the audience interested in the facial expression of two characters to the end of the music the composer has provided for them, that is another problem altogether. Imagine, for instance, the second act of " Tristan," the last act of " Siegfried," or even the first act of " The Valkyrie." Wagner did not allow himself to be hurried, and the music belonging to these scenes is so splendid that it would be better to leave it alone altogether than to cut it. There are many parts of the " Ring " that could be shortened, but the episode of *Siegmund* and *Sieglinde* is not one of them. But if the many counsellors of the cinema think it is an easy matter to fit such lyrical music with action, let them accompany their suggestions with technical directions.

This difficulty occurs with most songs, unless they happen to be narrative or descriptive. When an operatic character is given a formal song, it is generally neither, but simply a lyrical effusion. One could easily screen the Toreador's song from " Carmen," or the fortune-telling song. But any human audience would grow tired of *Louise's* love-sick face before she had finished " Depuis le Jour." It would be necessary to break the scene and insert something else—but what?

There is another difficulty, almost as great, which can perhaps be best explained by means of an illustration. The convention of opera is not a realistic one, like that of the cinema. It is, therefore, quite in keeping that the smugglers in " Carmen " should come together to the rhythm of a march. But no cinema audience would accept as veracious a body of smugglers behaving with such perfect discipline. However, the more realistically such a scene as this is presented the more incongruous is the effect of that formal march-rhythm. The effect in a film production would be to make *Carmen's* smuggler friends more like *Chu Chin Chow's* forty thieves—in fact, more like a pantomime crowd. The scene should be confused, and it demands appropriate music.

It is easy to recall hundreds of such scenes where the operatic convention is directly hostile to that of the screen. It is much easier to suggest reconciling them in theory than to do so in practice. It is to be feared that most exhibitors, and perhaps not a few producers, would be content to screen the story in accordance with the ordinary methods and let the musical director contrive a " selection " lasting as long, and not offering such blatant contradictions. That is the line of least resistance. The cinema has suffered much and in many directions from those who think the line of least resistance is a policy, whereas it is merely an expedient. It is because this is at last being realised that the music is now being so assiduously discussed. This is no time for half-measures.

E. E.

Classics in the Cinema.

We have been interested to see a programme showing the music provided at the King's Cross Cinema during a recent presentation of the " Queen of Sheba." Wagner, Beethoven, Gounod, and Max Bruch are all represented, while for a further programme Haydn, Rossini, and Tchaikovsky are all drawn upon. The use of classical music in the cinema appears to be steadily on the increase, and is in itself a particularly encouraging sign for the future of cinema music in particular and all music in general. So many people frequent cinemas who would not dream of going to a symphony concert, and by this means enterprising cinema music directors are doing the cause of music a great service.

Berlin Plans Autumn Festival.

Berlin is arranging an extensive music festival to take place during the autumn. Details of the scheme are not yet to hand, but we understand that the festival will be one of wide interests and far-reaching importance, the object of the promoters being to cater for the tastes of the many thousands of foreign visitors that throng Berlin in the autumn season.

Bayreuth Official Re-Opening.

A definite announcement has now been received concerning the revival date of the Bayreuth Festival. It was originally announced for 1923, but the directors now state that they cannot reopen until 1924, when " Parsifal," " The Ring," and " Meistersingers " will be produced.

SONGS FOR CINEMA VOCALISTS

"THE SUNDIAL IN MY GARDEN" *By A. Emmett Adams*
"LOVE CALLING OVER THE YEARS" *By Leslie Elliott*
"A FLOWER FROM MEMORY'S GARDEN" *By Jack Thompson*
"A BRITTANY LOVE SONG" *By H. Frascr-Simson*
"WONDERFUL WONDERLAND" *By Dorothy Forster*
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The Uses of the Modulator.

Because the Tonic Sol-fa modulator is often misused by unskilled teachers, much misunderstanding has arisen as to the value of the Tonic Sol-fa system. Soulless, monotonous exercises are frequently heard in schools. It is said that the joy of the singing lesson is killed by modulator exercises. A bad workman may not only spoil his tools, but the material upon which he works. It is not the fault of his "craft"; his inefficiency is a menace to his fellows. The mere driving in of a nail badly may ruin the sale of valuable goods. But we do not stamp the whole output of a reputable firm with discredit because of isolated examples of incompetent workmanship. Unfortunately, modulator abuse is not uncommon. Care has not been taken to demonstrate widely the proper use of the modulator, and there are many thousands of teachers who have never seen a modulator skilfully handled. Why take a lesson in using the modulator? Like a hammer, it is so common, so universal, that "a child can use it," to adopt an advertising phrase. But the habit of handling any article thoughtlessly may relegate it to the scrap heap at a time when it may be most useful. The devil is said to be in the thing, when the devil is in ourselves. When the singers' chart of tune was invented, its value was quickly recognised, but the modulator is now a commonplace, a sadly neglected but ever necessary tool. These remarks may serve as a preliminary to the excellent demonstration of the modulator which Mr. Granville Humphreys gave last Saturday in the concert-hall of the Royal College of Music. Time did not permit of any foreword; it was a practical exhibition. Any report of it cannot show the "pointing" in action. The fact that a large audience, including a great many teachers, enjoyed and applauded the exercises may be taken as evidence not only of the value of the Tonic Sol-fa method, but as a testimony to the skill of the demonstrator, and as a reply to the recent official circular which states that "Children of six or seven who can sing from the Sol-fa modulator will sing just as easily from the staff modulator, and there is therefore no further use for the Sol-fa modulator."

THE TONIC SOL-FA COLLEGE.

Reports and Opinions.

BUSINESS meetings are necessary evils, and usually are less attractive than other evils are to frail humanity. Only genuine interest could have brought to London last Saturday professional men like Alderman David Griffiths, J.P. (Swansea), Messrs. D. Baxter, M.A. (Midlothian), F. Green, L.R.A.M. (Macclesfield), E. Hurren Harding, Mus.B. (Bangor), R. McLeod, Mus.B. (Edinburgh), Morgan E. Phillips, B.Sc. (Blaenau Festiniog), John Evans (Fishguard), and Frank Sharp (Dundee). They were called, with London members, to the Council of the College, and met in the morning, by permission, in the Board Room of the Royal College of Music. Mr. Leonard C. Venables was re-elected as chairman. It was resolved to hold the next annual meeting in Glasgow in May, 1923. Reports and accounts were adopted. For the higher certificates the following examiners were appointed:—Messrs. T. Entwistle (Bolton), Eleazer Eynon (Kidwelly), Rowland J. Hughes (Glanamman), J. Oliver Jones (Cilgerran), and the Rev. Jenkin Lewis (Nantgaredig). Notice was received that after this year South African examinations could only be arranged through the College in London. Attention was called to the recent deputation which met at the Board of Education and to the circular on music in secondary schools which had been since issued by the Board. A desire was expressed by Mr. R. McLeod for recognition of Tonic Sol-fa College teachers' diplomas as being equivalent to the Royal Academy Class Singing diploma, seeing that the former were the more difficult, besides being the best organised examination, especially in ear-training, of any institution. Mr. F. Green thought that Tonic Sol-fa teaching would be more readily accepted in secondary schools if it were known that Staff teaching was included. Mr. F. Sharp said that the recent publicity plans of the College should be pressed forward and the Summer Term should be better known. Mr. Kenneth Curwen thought testimonies from the leading singers who used Tonic Sol-fa should be obtained. Several members advised that the title of the College should be more comprehensive. The subject was referred to the Executive with a view to adoption by the members generally.

Following the Council, the annual general meeting of members was held in the afternoon. Moving the adoption of the report, Mr. W. S. Desborough, Mus.Bac., mentioned the steps that had been taken to ensure that sight-singing is taught in schools rather than "other ways of inculcating music." A lengthened visit to Italy, and the fact that the Vatican Choir did not read at sight, convinced him of British superiority in this subject, and it should be maintained. Mr. C. Nixon, seconding, spoke of the revival of interest in Tonic Sol-fa in certain districts, and other speakers mentioned this also. Both the report and the accounts

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were adopted with congratulatory references. The capital of the College had been increased to £7,564. Treasurers and auditors were re-elected. A postal ballot resulted in the triennial election of the following retiring members of Council :— Messrs. J. Kenneth Curwen, Granville Humphreys, C. Iseard, G. Merritt, G. Oakey, L. C. Venables, T. H. Warner (London), E. Hurren Harding (Bangor), M. E. Phillips (Festiniog), W. S. Roddie (Inverness); and new members of Council elected were Messrs. J. Howell Davies (Blaengarw) and J. Pryce Hughes (Coedpoeth). Sir Walter Parratt was re-elected president.

Rhythm Teaching.

At the public meeting held in the concert hall during the same afternoon, Mr. Robt. McLeod, Mus.Bac. (Edinburgh), demonstrated "The Appreciation of Rhythm," with the assistance partly of the Cable Street Central School Choir, but mostly with the co-operation of the audience as an enlarged class. He treated the pulse, apart from the measure, as the essential element in rhythm. Sol-fa syllables assisted a child to memorise melodic phrases and provided a child's vocabulary which the teacher could readily work upon in developing melodic feeling and the creative faculty. A child's natural response was in action. A wonderful variety of physical movement was obtained in a class in the expression of the same rhythm. The object of the teacher should be to unify this natural responsiveness in common action. Rhythm had an inspirational power, as examples that were given proved. That power could be drawn out before giving any other exercises. Mr. McLeod started a phrase as the unit of appreciation, and the class continued it in responsive imitations. After these phrases had been sung, blackboard-writing began, and it was found that long-lined exercises were unattractive. A child quickly grasped complicated rhythms when short imitative phrases were set out under each other in the Sol-fa time notation, with a phrase-mark over each imitation. Some of Mr. McLeod's exercises, he said, could not be done by any other system than Tonic Sol-fa.

Piecemeal Music Teaching.

Dr. John E. Borland, Musical Adviser, London County Council Education Authority, appealed for teaching which looked at music as a whole. Sectional interests were too much at work: voice-producers, folk-songists, musical appreciation lecturers saw nothing on the horizon but their own subject; they decried sight-singing and ear-training, without which no true appreciation could exist. All these features of musical training could be treated satisfactorily when a school was organised from infants upwards. That was being done in many schools. More depended upon good organisation than exceptional ability of the teaching staff. Two heresies were prevalent. One of these, the tonic minor, was concurrent, curiously enough, with the revival of the old modes. The small party that insisted upon Doh minor did not teach ordinary singing classes. The other heresy was the re-introduction of Fixed Do, which was coming about through the Dalcroze system. Advanced students, singing on that plan at Queen's Hall, had scarcely a note in tune. These heresies were not wanted. The Tonic Sol-fa system was on a proper psychological basis; it was the best introduction to the Staff notation that one could possible have.

Staff-reading by the Choir.

The last-named point by Dr. Borland was demonstrated by a Shadwell choir (Cable Street Central School) in the singing of a short two-part piece by Walter Harrison, printed in the Staff notation. In Sol-faing the altos lost a beat at the end of the second line, but in laa-ing they maintained the pace evenly, and the performance was enthusiastically applauded. In singing their prepared part-songs they seemed to be overawed by the fine concert-hall and large audience, their timidity affecting their tone, intonation, and expression. They had an efficient conductor: Mr. L. Wretts Smith.

Sir Walter Parratt, as president of the College, genially announced the items of the programme, but had to leave before the conclusion of the rather long afternoon. Sir Hugh Allen, who was expected to speak, was unable to attend owing to a lecturing engagement clashing. He made careful arrangements beforehand for the meeting, and a vote of thanks to him and his Council was passed on the motion of Mr. Venables and Mr. W. H. Smith, of Montreal. A general vote of thanks was passed on the proposition of Mr. Walter Harrison (secretary of the College) and Alderman David Griffiths (treasurer).

A MODULATOR DEMONSTRATION

By Mr. Granville Humphreys.

FIRST place at the annual public meeting of the Tonic Sol-fa College last Saturday was given to a demonstration of the use of the Tonic Sol-fa modulator by Mr. Granville Humphreys. In the front seats of the concert-hall of the Royal College of Music sat a class of girls from the Fidelis Convent School, Upper Norwood. Their music master, Mr. Humphreys, stood on the platform and had a large modulator in view of both the class and the audience. Some of the points which introduced the exercises may here be given, but the illustrations mostly must be omitted.

Mr. Humphreys said that music, apart from its rhythmic qualities, is largely a matter of pitch relationships. The modulator is a map of such relationships. Just as in a good geographical map the chief features and boundaries of different countries are well defined by colour and line, so the parallel columns of the modulator show, and show accurately, the tonal contents and the relationships of the various keys into which our musical system is divided. Although the modulator is often regarded merely as a tool for fashioning sight-singers, it serves many other musical purposes. The performances of the girls would demonstrate some aspects of its utility in musical education.

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exercise would show that the less we worry about intervals (in the abstract or theoretical aspect) the better we sing them. Two points to notice about intervals: (1) the notation of the *fact*, and (2) the realisation of the *sense* or meaning. While it is easy to appreciate the first, it is difficult to acquire the second. On the other hand, a perception of the mental effects of the *tones of the scale* is easily acquired. The Sol-faist, therefore, at least in the early stages, practically ignores the question of interval, relying on the principle of mental effect as a sufficient guide to the pitch of the sounds, even at wide distances of pitch. (The exercises were sung in syllabic tune form, the "pointer" indicating the notes and the pace, and the left hand beating time. Sevenths ninths, and other leaps were sung instantly and confidently.)

In explanation of the term "mental effects" Mr. Humphreys showed that each tone of the scale has its own individual character, an emotional power peculiar to itself by which it can be recognised. (Characteristics of **s**, **f**, and **d** illustrated.) This is a fact in music surely worthy of appreciation and study, not only as an aid to sight-singing, but also for the insight it gives into one of the means whereby composers achieve their emotional effects. (Example of the effects of the three tones just mentioned, Beethoven's "Creation's Hymn." Example of the sterner effect of **f** in the minor key: Mendelssohn's Fugue in E minor.) The validity of this principle of mental effect is sometimes questioned because the effects of tones are more or less modified by their musical environment, accent, harmony, pitch, method of approach, etc., being all influential in the same direction. Naturally, the tones, being vital, have not the pathetic fixity of expression of those models, so exquisitely gowned, that adorn the shop-windows of Regent Street. Rather they are mobile as a living human countenance which does not sacrifice its identity when it varies its expression.

From a very early stage two-part singing can easily be practised from the modulator; indeed, it is probably best introduced in this manner. And when the pupils have grasped firmly the mental effects of the notes, discords can be confidently tackled and sung tunefully and intelligently. (Two-part exercise on discords now pointed.)

As the minor chords (R, M, L.) are freely used in the major key, they become familiar to the pupils. When that is the case further practice will establish the minor chords in the mind as key-chords. (Example: Gaelic air, "Mairi bhan og"—Mary fair and young. Another example, in the Ray mode was suggested.)

The changes in the upper part of the Modern Minor scale are clearly shown on the modulator, and, although these alterations of the sixth and seventh of the scale introduce a new difficulty into sight-singing, that difficulty is lessened by the consistency (or, as the Minor Dohists would say, by the inconsistency) of the Sol-fa method. (Example of ease in singing modern minor tunes now illustrated.) The Pentatonic scale (example sung: "Ye banks and braes"), and other scales and modes are easily dealt with on the modulator as the occasion may arise. The class demonstrated the whole-tone scale, by request, but an extended modulator was needed for this purpose.

When transition has been taught the parallel columns of the modulator make the degree of key-movement quite plain. In singing from the Staff notation, it is at times very difficult to grasp the significance of the accidental sharps and flats encountered in the music. The Sol-fa notation, however, compels attention to this shifting of key-centres, and thus informs the intelligence as to the cause of the æsthetic effects produced. (An example was now given of this movement amongst the columns of the modulator in difficult modulations.)

Brief reference only can be made to the chromatic notes, and a variety of ear exercises must be hurried over or omitted. Intervals, dictated by the teacher by interval name, may be pointed by the pupil by syllable on the modulator. Ear-tests, played by the teacher at the piano, may be pointed by pupils on the modulator or written by them on blackboards. Besides these individual girls writing and pointing in view of the audience, the whole class may write down a short hymn tune in two parts. (The class now proved to the audience their accuracy by singing what they had written.)

In conclusion, Mr. Humphreys said that he had not exhausted the resources of the modulator. "The half has not been told." "But whatever advantages the modulator may possess as a means of teaching harmony and other subjects, it is at least to the sight-singer a rock of salvation."

As a specimen of two-part singing from the modulator, Mr. Humphreys gave the following test, pointing with a white stick in the right hand (for sopranos) and a red stick in the left hand (for altos), adding a bass passage with his own voice in the last three measures.

TWO-PART MODULATOR VOLUNTARY.

KEY C. (Sung in B♭.) G. H.

s	:—	l	:t	d'	:—	l—	:t	l	:t	d'	:de'
	:		:	d	:r	m	:f	—	:—	—	:m
r'	:—	d'	:—	t	:r'	s'	:t	d'	:r'	m'	:d'
r	:m	f	:fe	s	:—	f	:—	m	:s	d'	:m
r'	:—	f'	:—	—	:m'	r'	:s'	—	:d'	f'	:—
f	:s	l	:f	s	:—	t	:m	l	:—	—	:r
—	:t	m'	:—	—	:l	r'	:d'	t	:s	l	:t
s	:—	—	:d	f	:—	—	:fe	s	:f	m	:r (s)
d'	:—	r'	:—	m'	:—	r'	:—	d'	:—	—	:—
d	:m	l	:f	s	:d'	—	:t	d'	:—	—	:—
l	:s	f	:r	s	:—	s	:—	d	:—	—	:—

Concerts for Children.

Mary Groome, who is giving a series of educational concerts for children, announces that the third of the list will take place at the Æolian Hall on Tuesday, June 6th. The programme will include works by Bach, Vaughan Williams, John Ireland, and Martin Shaw. Mr. Geoffrey Shaw, H.M. Inspector of Schools, is arranging to give a brief analysis of each item.

MISCELLANEOUS

Appointments, &c., Vacant.

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QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

ACCIACCATURA. GROUPING CHORDS.

(1) *In the Elementary Division Associated Board, List C, "Allegro," by Beethoven, bars* 9, 10, 11, *and* 12, *is the acciaccatura played* with *the second beat of the bar* (*the first semiquaver of the second group*), *and not* before *it?* (2) *In the Broken Chords for the Elementary Division, should the last semiquaver of each group be played lightly or mezzo-staccato, or should they all be played very legato?*—H. W. C.

(1) The ornament follows the law common to all graces of the kind. Each *acciaccatura* comes with the first note of the group in the L.H. part. (2) We do not understand the question. They are printed in timeless fashion so that the student may group them as he will. In all probability he will contrive that the last sound is accented. Obviously, it will then become a *held* sound.

TEACHING AIMS.

My age is eighteen years, and I have a very keen ambition to become a music master in a secondary school. I am a student-teacher in a Council school, and am about to enter a London training college. Re *music, I have passed all my "school" examinations of the Associated Board, and I am now working for a diploma in July. Could you advise me how to get into a secondary school?*—STRINGENDO.

You do not mention the greatest essential in your education as a teacher. How do you propose to qualify as one? The examinations to which you refer do not affect the question. Get into touch with the Secretary of the Teachers' Registration Council and ask him to give you all details with regard to the matter. The teaching of music is no longer in the experimental stage, nor is it sufficient to wish to become such a teacher with the old bases of preparation in view. As you are trained in practical music, so must you be prepared to undergo a training in the art of communicating your practical knowledge to others.

VIOLIN DUETS FOR CHILDREN.

Will you give me a metronome speed for List B Primary A.B. Violin Study and Piece 1, *and tell me of a book of violin duets with piano accompaniments for children who have done the primary work?*—J. W.

Associated Board, Primary Division, List B:—Waddington, A Reverie, crotchet=80; Wessely, Study in G, crotchet=88. Duets with piano accompaniment:—Six Petits Duos Faciles, by Dancla; Eight Easy Pieces in the First Position, by Moffat. There is not much issued with piano in this elementary grade, but there are several books of melodies arranged for two violins without accompaniment by E. Heim. Messrs. Augener, Ltd., 63, Conduit Street, London, W.1, would send you a list of them.

COUNTERPOINT.

I am preparing for the F.R.C.O. diploma, and am experiencing considerable difficulty with my study of modern counterpoint. Can you tell me of a good book or books giving plenty of Canti Fermi and examples of their workings? If there is a book on modern counterpoint similar to Dr. Bridge's "Primer on Counterpoint," I should be glad to know.—A. R. C. O.

Of the most recent work on the subject you should see Dr. Sutcliffe Smith's "Examples of Counterpoint," Dr. Bennett's "Combined Counterpoint," and Dr. Dunstan's "Modal Counterpoint" (all Novello). No doubt your attention has been directed to the treatises on counterpoint by Dr. Pearce and Dr. Kitson. A work containing an unusually large number of *Canti Fermi* is Galli's "Harmony, Counterpoint, and Fugue" (Ricordi). The text is in Italian, but quite easy to follow, and the examples are numerous and useful. You might, perhaps, pick up a second-hand copy, although we don't imagine the work is so well known in England as it deserves to be. Spalding's "Tonal Counterpoint" (Schirmer) is worth reading.

ANSWERS IN BRIEF.

L. M.—Queen's Hall organ: the keyboard is on the left-hand side of the auditor.

R. D. K.—"Frank Bridge: A Biographical Sketch," by Edwin Evans, appeared in the *Musical Times* in 1920. "Cyril Scott: A Biography," by A. E. Hull, has been published by Kegan Paul and Co. For other British composers get the "Miniature Essays" published or in preparation by J. and W. Chester, price 6d. each: Granville Bantock, Arnold Bax, Lord Berners, Arthur Bliss, E. Goossens, Joseph Holbrooke, Gustav Holst, and John Ireland.

ALUREDUS.—In addition to James Lyon's "Score-Reading Exercises" for A.R.C.O. candidates, you may use those written by Emily Daymond and published by Novello and Co.

W. J. M.—Your teacher thinks you have "quite enough knowledge to teach," but you "want to come some day a music doctor," and you are afraid "these other collages is no good for a young man like me." Quite right; colleges which grant your numerous diplomas to a young man like you "is no good." Try your educational qualifications on the L.R.A.M., and if you ever get Mus.Bac. "*you* needn't go no further in music."

Musical News and Herald

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COMMENTS.

24, *Berners Street, London, W.* 1.

A Change.

We appear to-day without a familiar name on our title page. Mr. Edwin Evans has edited this paper since its change of style in January, 1921. The exceedingly high average level of his own contributions, frequently as much as five pages in a week, has been a matter of general remark, and we can only express our very warm appreciation of his work in every direction. The paper has, however, been passing through difficult times, and the prescriptions offered by Editor and Proprietors for its ailments were so fundamentally different and so sincerely held that active co-operation ceased to be possible, even after lengthy discussion. No differences of opinion on principle exist.

The Future.

We shall continue to give a first-rate news service from London, the provinces and the Continent. Our articles of opinion will be from various pens, and will cover a very wide field of thought. We shall appeal perhaps more strongly than before to the general working and amateur musician throughout the country. We shall manage to find more space for reviews of new music. We welcome any expression of your readers' opinions.

Staleness.

In the current number of the *Etude* occurs the following passage: "Staleness is dangerous to you, dangerous to your profession, dangerous to those around you. If you feel stale, look out. See that you get a good freshening, by taking sufficient recreation, or something may happen." Perhaps it is the weather that makes a remark of this kind peculiarly apposite just now. Most things seem stale at the moment—even jokes which are so amusing at the beginning of the season seem to have lost their pristine beauty, and the singers and the critics, all—all are stale. The weather may change, and with it the adjective, for then everything will become dull, and whether dullness is to be preferred to staleness it is so difficult to decide.

Apathy.

People often talk of the apathy of the average American towards music, and yet when one reads of the thousands of music clubs that have been started all over that vast continent, it seems incredible that this statement is correct. Surely it must make for more appreciation of music that the enthusiasm of individuals is sufficient to start and successfully maintain these institutions. One wonders (if there be any real music-lovers in England—which we doubt) whether one could help matters by a lecture tour through the provinces to cheer and encourage the village organist and to get him to start communal singing, beginning with the nucleus of the village choir. But, alas! the usual attitude of the average village organist toward good music is despondent apathy or worse. What is wrong and where the remedy?

Arrangers and Folktunes.

"A. J. S." writes excellently on this subject in the *Birmingham Post* of May 29th. What he has to say should be digested by every composer who uses this *métier* and by all other writers of part songs. His principal complaint against them is that they choose poems or folksongs whose sentiment is individual rather than general; poems which should only be set to music for solo voices. It is a real difficulty, for poems that do not express an emotion that the composer individually may feel will not inspire his best work. Are there enough poems available that are really suitable?

Wireless Concerts.

There is a good deal of food for thought in the suggestion that all holders of wireless apparatus will be able to hear all concerts free of charge. As it is, the electrophone has made it possible for all and sundry to listen to concerts at a nominal telephone charge; and while music is in such a terribly bad way in England, it would have been good to hear that the musicians who give the concerts were to receive some portion, however small, of the fee paid by the Government to the halls.

Modern Music and a Way Out.

By MELCHIOR BAKER.

IN the *Musical Times* of April 1st, 1922, Mr. Rutland Boughton writes a very interesting essay on this subject. He surveys the development of music, beginning with the craftsmanship and "science of music" of the Elizabethan period, and proceeding by way of the "pressure of emotion" introduced by Beethoven, developed by the romantic composers, and culminating in Wagner's "unreserved soul exposures," to the "degenerate and de-intellectualised offspring of pure emotion in music committing suicide," represented by Schönberg and Stravinsky; he then makes a plea for a return to good craftsmanship and "the development of the subtle spiritual qualities" which are found in Bach's Mass in D and Elgar's "Dream of Gerontius." Finally the way out is suggested: public appointments of young and promising musicians as country organists (at a sufficient salary) where the musical education of their small circle and the composing or arranging "music for special local limitations" would put a speedy end to the "tomfoolery of modernism."

The subject is very interesting and important because opinions differ as to whether present-day music is a step forward and upward, or a retrograde movement leading to degeneracy and, if continued, to ultimate death. If we wish to arrive at a satisfactory reply to this question, it is well for us to define clearly the subject we are dealing with. What, indeed, *is* music? Mr. Boughton states that music "has been so intimately and habitually associated with emotion that there has arisen in the minds of many people an entirely false idea of the relationship between emotion and musical art." The debatable question is whether this general idea is false or not.

Music, consisting of sound and rhythm, is primarily an instinctive and natural expression of emotion. Let us turn to the music which is not the outcome of the labours of trained composers but the uncontrolled outbursts of people who are naturally musical but not musicians. Listen to the "yodel"—song without words—of the Swiss and Tyrolese mountaineers, now merry, now sad; to the *cant' a figliola* of the Southern Italians; to the lament of Spanish or Irish mourners; to the *stornello* of the Tuscans, where words and melody are improvised to suit the occasion; to the melodies of the Chinese coolies with their extraordinary intervals and scales; to the choruses, often for six or eight voices, improvised by illiterate natives of the South Sea Islands, especially New Caledonia and Tahiti; to the quaint melodies still existent among certain tribes of Red Indians. The writer has heard all these and noted down many—where our European system of notation sufficed. There, surely, we have music in the most original form still extant. What do we find? Firstly, that it is a vivid expression and illustration of emotion. Secondly, that consonances, dissonances, and rhythmical devices are employed which are only recognised and used by the most "modern composers." In other words, that these modern composers—far from being degenerates—are closer to the original and natural music than those whom we are accustomed to call classics. Do not let it be thought that this statement means that our moderns are returning to savagery. I do not hesitate in saying—with the greatest respect for the genius of Bach and the greatness of Elgar—that even the B minor Mass and the "Dream of Gerontius" fail to touch me as deeply as, for instance, did an improvised farewell chorus for six voices, sung by six New Caledonian natives, members of one family, when they left to fight in France in 1915. Sadness, hope, and a warlike spirit found wonderfully intense and refined expression in harmonies, rhythm and colour which were baffling in their intricacy, or rather novelty to our trained ear, yet simple in their own way. The Vatican Choir recently heard in London, the choristers of St. Thomas's Cathedral in Leipzig, the choir of the late Russian Tsar's private chapel did not sing better than these natives.

Music is then primarily and originally the outcome and expression of emotions and moods. It should appeal to emotions—not to intelligence—but it is well to add, to healthy emotions.

The music from the post-Elizabethan period up to Beethoven, admirable though much of it is, is largely a matter of craftsmanship, moving within a limited circle of accepted rules. And though we may be moved to the greatest admiration by the clever interweaving of themes and harmonies which mark these compositions as master works, yet it is undeniable that many of them are artificial, and therefore as far removed from music in its lowest sense as the poems of the German Humanists and the French Encyclopædist period are from true poetry and poesy. Is it not permissible to say, then, that this law-bound music is in a certain sense a degeneration, just because it is strictly intellectual and not emotional? We may compare it to neatly trimmed gardens at Versailles which, though most perfect of their kind, are man-made and hold less beauty than a natural forest.

Composers are like poets and painters, influenced by the general psychology of their time. Thus we find that the most artificial music,

though beautiful in craftsmanship like the buildings and furniture of the time, is perfectly in keeping with the artificial life of the period, with its wigs, lace ruffles, and beauty spots, while the romantic composers have all the imprint of their epoch: Chopin in music, like Alfred de Musset in poetry, is of the type which Goethe immortalised in his "Leiden des Jungen Werther," while Schumann and Schubert belong clearly to the "Sturm und Drang" period.

Is Mr. Boughton's suggestion to return to more solid craftsmanship and the development of those subtle spiritual qualities that made possible works like Beethoven's Mass in D and Elgar's "Dream of Gerontius" in keeping with our present psychology? Hardly. The war has uprooted many old conceptions and habits. It has, no doubt, shown the true nature of some parties and individuals, as, for instance, the Junkers and the Profiteers. But it has, to a far greater extent, developed the noblest instincts of self-sacrifice and devotion to the highest ideals. It has also resulted in a distinct attempt to a *rapprochement* to nature in our mode of living, dressing, thinking. Our ears have become accustomed to sounds unknown before, our hearts to emotions and appreciations which only the great upheaval could produce. We have widened our boundaries; we find that our own European conception is not the only one worth while considering—in music as well as in other matters.

Little wonder, then, if composers have been influenced by these conditions. But to tax them with degeneracy, degradation and cretinous babble, simply because their methods and devices differ fundamentally from those which some of us hold, is a profession of conceit. The bitter invective hurled at Wagner when he first fought for his principles did not prevent the great influence which he later exercised on the whole musical world, nor his present-day recognition. The critics who stormed then are silent now—and history may well repeat itself in the case of those who inveigh to-day against modern ways and means.

We can no more foresee the ultimate benefit of our present-day revolution in music than our forefathers could foretell the beneficial influence which finally resulted from the French Revolution of 1789.

They saw only the horrors and extremes, we gather the fruits. Yet it would be wrong to apply the term of revolutionists to our modern composers. Revolutionaries are those who demolish existing institutions but are unable to replace them by new and better ones. Those who do away with some of the existing laws and replace them by better ones are reformers, and this is what I for one would call our modern composers. It is inevitable that in such a movement we should find extremists—we found them at the time of the great Reformation. Nor is it surprising to find conservatives who regard the reformer's work as cretinous babble and tomfoolery, and demand that those who preach reform should be silent. But the stocktaking and sifting which follows the first passionate outburst of the reformers soon establishes a sound balance. And thus it will be with music.

It is hardly possible for us to decide whether the innovations of the reformers are an improvement or not. Only time will prove it. But it is permissible to say that the fact that modern music, attempting to free itself from the hard-bound rules and fetters of convention, comes nearer to natural and therefore true music is a hopeful sign that we are going in the right direction.

Mr. Boughton's suggestion to bring young composers to their senses by giving them well-paid positions as village or country town organists has its advantages and disadvantages. The advantages are obviously that in their comfortable solitude they would be able to evolve their own theories and style without being influenced by the great turmoil of the big cities. If Mr. Boughton's theory is solid, then the best environment and abode for a composer should be a monastery, where the monk, free from all material cares, living in highly spiritual surroundings, with an organ and a choir at his disposal, can work in peace. But the country organist (and in a greater measure the monk) lacks the powerful influence of the performance of the world's music (unless he can afford to travel several times a week to some great centre) and the stimulus of competition. His experience and horizon are necessarily limited. Would not one of the "ways out," for there are many, lead in the direction of the exclusion of the shop ballad from competition festivals, a vigorous campaign in favour of modern English and foreign music, the accepted inclusion of this style of music in such popular concerts as the Sunday League and the creation of frequent concerts (at low price—and principally not in the West End of London) which would compete with those performances where a numerous public is fed on the sugar and honey ballads which are so typically and unfortunately English? In short, educate the people to modern music, and do it gradually, because a sudden change from one extreme to the other would be as fatal in music as in all other matters in life. The opportunity of bringing their work before the public frequently would stimulate the composers, and allow many artists who at present must either sing ballads or starve to give their time and thought to other and worthier music. Then, after thus putting modern music to a serious and prolonged test, let the public, the masses, decide. After all, the proof of the pudding is in the eating, and its consequences.

DAN GODFREY.

A Tribute.

By LEIGH HENRY.

BRITISH music is fashionable in Britain to-day; the war created a phase of patriotic sentiment for it, and under the auspices of this sentiment it became possible for our younger musicians to show their qualities. Few, however, remember now the sacrifice demanded of those who so unselfishly dedicated themselves to the cause of our national musical art before it attained its heyday of vogue, and when little but apathy or derision greeted those whose inner vision led them to realise its growing force and to seek to nourish it. Now the time seems remote when we allowed the judges of a Rhenish Festival to discover for us our composers; and the Royal distinctions to musicians have been rarely bestowed. But meanwhile the hardy pioneers have continued to supplement with their veteran prestige the advancing ranks of our creative musical artists.

In steadfast dedication to the ideal of British music, and in consistent, practical furtherance of its cause, none has been more devoted than "Dan Godfrey," the most recent of our musical knights. The bestowal of his new title is but the public recognition of an errantry of spirit and achievement which placed him among the chivalry of art many years ago. Occasionally people feel that the arguments setting forth the rights of recipients to such honour are very specious. But in the case of "Sir Dan" there cannot be imagined a British musician who will not whole-heartedly endorse his selection for it, and be of the opinion that it has not come any too soon.

He has not been one of those who veered with the changing current of music in this country; his direction has been steadily maintained since the moment when he had the power to determine it. In the days when British music on a programme was but the object of a sceptical curiosity, he was busy with the spadework at Bournemouth which provided the soil of public audition in which the struggling and ill-nourished flower of our national musical genius was nourished and brought to its rich bloom. It was no light pastime; it was a real labour against circumstance and hostile elements, of which the most deadly was the thick vapour of apathy which dominated the atmosphere of the British musical world. How deeply this penetrated musical growth can be realised when one remembers that, in the Bournemouth whose greatest claim on national recognition was that of the musical achievement by which Godfrey had distinguished it, it was, comparatively recently, seriously debated whether it was to the town's advantage to maintain the municipal orchestra through which he had accomplished his magnificent work!

There is scarcely a musician whose work has aided Britain to attain honourable place in the world's music who does not owe early public expression, through the medium of performance, to Dan Godfrey. He has invested Bournemouth with a multiple halo of love created by the grateful memories of scores of musicians and rarefied by the never-again-to-be-recovered, deep-moving thrill which permanently illuminates first performances in the restrospect of a composer.

His has not been the ego-centric impulse of the composer; it has been the altruistic devotion of an idealistic executant. Inner character rather than the showier attributes of personality has distinguished his public life. He chose to subordinate himself to music, as a medium for its inner evolution, rather than to seek to impress himself on it for the development of his personal interests. Hence he has not developed the external traits which lead to early recognition by making their possessor a figure in the public mind.

But while others have illuminated musical art by transient flashes of individuality or by the luminance of personality bestowed by limelight, Dan Godfrey has kept burning the quiet, steady flame of unostentatious practical effort. This is where his work has been so important; for while the spiritual powers of music are irrefutable, they can only express themselves through material means, and not the least of these is sympathetic performance. In short, Godfrey's work has been real work for the community, as constructive as that of any town-planner, and more effectual in result than that of many. None, if we except Granville Bantock, has done more to create a live body of composers in this country; and certainly none has done more to create and develop the lively interest on the part of the public without which such composers would be hard put to it to exist and obtain adequate appreciation.

OPERATIC ENTENTE.

The arrival in London of Chevalier Fortune Gallo, general director of the San Carlo Opera Company of America, is an event of far-reaching importance. He is here to discuss a possible operatic *entente* between our own Carl Rosa Opera Company and that of the San Carlo, and we hear that both directors are hopeful that the scheme may develop into a working arrangement. It is certainly one of immense possibilities, and should do great things for the future of opera in this country. Once we are definitely recognised as capable of producing operatic performances by native artists of sufficiently high standard to warrant transportation to another country, the future of opera, as a definite part of our national life, will be rosy, if not entirely assured.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Prodigy.

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No. 22.—Thibaud.

"CARMEN" AT THE OPERA.

By HERMAN KLEIN.

AFTER the encomiums justly heaped upon the cycles of the "Ring" and certain of the other Wagner and Puccini productions, it is rather disappointing to have to speak with reserve of the performance of "Carmen" given last week for the *début* of Miss Olga Haley. Not that "Carmen" is by any means the easy opera that some people suppose. Apart from the problem of the central character, it requires an exceptional amount of careful rehearsal under the supervision of an experienced *régisseur*. And this was precisely what it appeared not to have received. The first act overflowed with evidence of it. The *tempi* on the stage and in the orchestra were frequently not identical. The movements of the Sevillian street crowd, the changing of the guard, the struggling of the cigarette girls (one of whom seemed aimlessly to run amuck on her own account), ending with *Carmen's* escape from *Don José*—much of this struck the beholder as haphazard and ill-timed. Doubtless a stronger guiding hand was needed both here and in the scene at Lilas Pastia's where the smugglers' quintet, among other things, was neither acted nor sung as though its purport were clearly comprehended. So again with the *ensembles* in the encampment scene of the third act; they demand absolute precision, particularly when fast *tempi* prevail, and it is never safe to leave them to chance. Mr. Julius Harrison is such a clever, painstaking conductor and knows his "Carmen" so well that when the opera is given again many of these blemishes will most likely have disappeared.

Upon the concert platform Miss Olga Haley has revealed artistic gifts of so rare a kind that her welcome to the operatic stage was bound to be alike hearty and sincere. That she will win success there sooner or later is also certain, but it will not be in such parts as *Carmen*, for which neither Nature nor Art has really suited her. Greater singers than Miss Haley have before now essayed this elusive *rôle* (though none, so far as I can recollect, for the purpose of a *début*), and found to their cost that they could not get anywhere near it. It is not a question of intelligence or hard work, nor of vocal accomplishment or even stage experience, though these may all be essentials. It is purely and simply a matter of physical and artistic temperament. Your true *Carmen* is born, not made. She must be *Carmen*, look like her, move and act like her; and no amount of authentic drilling or coaching can imbue the most talented novice with the right qualities for the realisation of Prosper Mérimée's wayward heroine unless they exist already. The very fact that the traditions of the part are so definitely fixed as to be almost so many *clichés* is in itself a disadvantage. What "business" can any new *Carmen* introduce that others have not done before her? I have probably seen more than half a hundred *Carmens* in my time, yet the memorable ones could be counted on the fingers of a single hand—Galli-Marié (the original), Minnie Hauk, Selina Dolaro, Calvé, Zélie de Lussan. Of these five artists three are still alive; but to-day there is no longer a great *Carmen* (not forgetting Geraldine Farrar's, which I have not seen) upon the active list.

The stupendous difficulty of the *rôle* would have caused one to rejoice the more in Miss Haley's triumph had she achieved it. As it is, little will be gained by noting here the respects in which she failed, save, perhaps, to point out that in a large house like Covent Garden constant delicate touches, a light filmy *sostenuto*, the pretty *mezza voce* that tells so well in the concert-room, are practically of no value to the rendering of Bizet's music. Nor will a dramatic high note or a resounding chest tone here and there suffice to fill in the gap. But in one conspicuous passage Miss Haley was quite admirable, and that was the apostrophe to the cards, where, by the way, thanks to her perfect enunciation, I seemed to catch some lines that did not belong to the stilted old Hersee version of this opera. If so many, why not more?

The talent and courage evinced by the fair protagonist also struck the keynote of the general performance, whereon the signs of inexperience were "writ large." It is not necessary, as a certain young critic of my acquaintance imagines, to be untroubled with the memory of great singers in order to be able to appraise at their full worth the promising efforts of comparative beginners. For beginners there must be in every operatic troupe that aspires, like this one, to be "National" and "British." All they need is time and good counsel. Mr. Tudor Davies will be a much more satisfactory *Don José* when he knows how to expand and enlarge his genuine tenor organ; how to "let himself go" more (and also less, as, for example, when he kneels to receive his mother's kiss from *Micaela* in the streets of Seville, where they only kneel during Holy Week, and not always then); or, again, how to cultivate facial expression without, like Miss Haley, going so far as to distort normally pleasant features. Mr. Frederic Collier, who has a capital voice, will assuredly be a better *Escamillo* when less paralysed by nervousness; and then, too, perhaps he and Mr. Davies will be permitted to restore the finale to their duet which was among the cuts on this occasion. Whether Miss Gertrude Johnson will ever do justice to the music of *Micaela* or Mr. Albert Chapman to that of *Dancairo* I am not quite sure; but it will be easy to make clever artists like Mr. Sydney Russell (*Remendado*), Mr. Raymond Ellis (*Morales*), and Mr. Philip Bertram (*Zuniga*) more competent in the stage business of their parts. Meanwhile, one would hardly desire a better singing pair of girl-smugglers than Miss Eda Bennie and Miss May Blyth, the latter of whom gave the music of *Mercedès* with quite remarkable animation and power. Repetitions of "Carmen" are underlined for Monday next and Thursday, June 22nd.

We hear that a new musical fairy play, "The Crystal Ring," in three acts, written by Stanger Pritchard, with music by Walter Seward, was produced at Finchley, on April 27th, and that it was received with delight by a large audience.

LONDON NOTES.

By LEIGH HENRY.

Heifetz the Classic.

A vexed question of present-day music is that centred about the interpretative rights of executive artists in performing musical works. The majority of such artists like to insist on such right, and one strongly suspects that many find it a useful mask for loose conceptions of tone, *tempo*, and phrasing. Without discussing the question further, it is notable that the excessive use of *rubato* and over-stressing came into vogue with the Romantics, who attempted to make music subordinate to external ideas. The true classic impulse is no less heedful of precision of expression than of refinement of feeling.

In this sense Heifetz, whose most recent violin recital took place at the Albert Hall on May 28th, is one of those who prove that classicism is not a type of mentality confined to fixed periods of the past. He is probably the greatest stylist of his instrument living to-day. This means anything but that he is a conventionalist: a convention is merely a stereotyped interpretation of something. With Heifetz it is the thing itself which matters. He works in musical substance as a sculptor works in stone or a craftsman in metal. He presents that detachment from immediate circumstance which manifests the purest æsthetic development, and—not less important—the technical certitude, the surety of treatment of his medium which differentiates art from the merely "artistic." One does not go to hear Heifetz interpret music; one goes to hear music played by Heifetz. Always one can be certain that the music heard will be that created by its composer, not a peg on which is hung the emotional sentiment, or the theatrical rhetoric of the performer. Heifetz inherits directly from the purists of the great seventeenth century, the age of Corelli, Torelli, and the Vitali.

This said, it is natural that even the commonplace (in the sense of familiarity) in his programmes never receives stereotyped performance. Even the Romantics are heard as music, not as translated poetry, drama, or narrative. Nevertheless, one so qualified as Heifetz might concentrate awhile on 17th and 18th century composers, and, even to the extent of outraging his fellow-virtuosi, give us our own Purcell, Jenkins, and Sympson, as well as the Italians, their contemporaries, already mentioned. Then there might be wider recognition of *classicism* as something beyond the German convention which is really merely an academic *classification*.

The Rising Sun.

The search for purity of design and clarity of expression is as characteristic of the contemporary reaction against impressionism as it was of the 17th and 18th century classics. After the "Twilight of the Gods" and the *clair de lune* with its heavy sentimentality, we turn to the cool air and crisp light of dawn. The metaphor comes most aptly when we consider the two works of Egon Wellesz which formed the principal features of Ursula Greville's recital at Steinway Hall, May 29th—the "Kirschblütenlieder," a cycle of songs on translations from the Japanese, and "Aurora," a wordless *cadenza coloratura* for voice and piano, inscribed to the singer. It is more than coincidence that the works epitomising a stage in the development of Stravinsky and Wellesz respectively should be inspired by Japanese lyric art. The poetry which gave the world the "Book of Ten Thousand Petals" is exquisite in its chiselled imagery, its objectivity in statement, and its purity of verbal design, which eliminates everything save the bare essentials of its subject matter. Not for nothing has Japan been styled the Land of the Rising Sun; its art has the pure æsthetic detachment, the directness of vision, uncomplicated by sentimental modifications, which bestows permamently on every aspect of experience the virginity of feeling of its first realisation; in short, that rejuvenate state of sensibility which characterises the sensations of dew-cool dawn.

An Exacting Conception.

It is these qualities which determine the music of Stravinsky's "Trois Poèmes de la Lyrique Japonaise," its crystalline freshness of melodic phrase, its delicacy and concentration of design, and its brevity of expression; and they are discernible, from another angle, in Wellesz's "Kirschblütenlieder." They establish also, beneath the external suggestion of the title, the spiritual affinity of "Aurora" to the latter. Hence the predominant consideration in both cases, that of musical design. In the case of "Aurora" this has overridden every other; Wellesz has created enormous difficulty for all save singers of great musicianship and phenomenal vocal capacity, in an attempt to achieve a lyricism comprehending the form entire, not built up of details of emotional mutation. Hence the voice-part is dependent upon an interbalance of timbre with the accompanying senorities; and its values in the design are those of volume and phrase-linear quantities, not colourist inflections. In short, musicianship, rather than vocalisation, in the song or operatic sense, is the first requisite for its performers. Hence, apart from its technical difficulties, which seem likely to obstruct all save occasional performances (unless Sir Richard Paget's invention of vowel-enunciating pipes produces a singing mechanism), the lack of complete satisfaction in Ursula Greville's performance of the work. For while there can be no doubt of her interpretative capacity in songs with psychological significance, or in vocalisation dependent on emotional inflection, she lacks, as yet, the complete musicianship (which detracts nothing from her musicality) necessary to comprehend and realise the essential musical unity of such work.

This led her to attempt the expression of a lyric mood, whereas "Aurora" is a creation in lyric form. Nevertheless, there was much to be said, so far as accuracy of intonation and *tempo* are concerned, for the repetition which laudable conscientiousness led her to give. Nor were the same disabilities evident in the "Kirschblütenlieder," where the poetic text rendered a certain interpretative inflection legitimate, and where detachment of

mood and clarity of tone were achieved. The folk-song group which closed the programme allowed the singer to do herself more justice, even though obviously tired after taxing effort. In these, especially the charming arrangement by Jacobson of "Charlie is my Darling," Ursula Greville demonstrated that temperamental insight can find expression without recourse to effusion or theatrical effect.

Feeling.

Feeling is a word which has possibly been more abused than any other except spirit; but in its sincerest sense it is the dominant characteristic of the personality of John Dunn, who gave a concert at Queen's Hall on May 31st, assisted by the New Queen's Hall Orchestra, conducted by the versatile and ubiquitous Eugene Goossens. Indeed, there is a legend, possibly apocryphal, which tends to indicate that Dunn's feeling on occasion can override the most ordinary type of calculation. It is said that at the outset of his artistic career a certain Royal personage, since dead, expressing his admiration for Dunn's playing, asked the artist if it would be possible to hear a repetition of a certain piece, to which request came the downright, but scarcely politic, reply, "No, I don't feel like it"! However that may be, feeling holds sway over every other consideration still in Dunn's playing; but an inherent musicality keeps it in good taste. No doubt many will feel that his items might be improved in selection, and that his essential humanity might extend to a deeper insight into the more subtle elements of the music he plays. But then one always feels that Dunn apprehends music as a means to evoking certain qualities of his instrument. Indeed, there is something of a child's affectionate animism in his attitude to his fiddle. He seems to accord to it mentally a certain sentient personality; one cannot evade this when one watches him handling it, or putting it to rest in its case, as a mother might place a child in a cradle. He is the antithesis of Heifetz; but as there are some books which we read for sheer artistry, such as those of Flaubert or Chekov, there are others which we peruse, not so much for their matter as for the personality they reveal, such as those of Dostoievsky, where temperamental interests always over-ride beauty of proportion or artistry of form. In the same way one listens to Dunn; and often one wishes that he would develop what would be his perfect form of expression, that of musical improvisation. It would be to his studied performances what Dostoievsky's letters are to his novels.

Youth and Legend.

Youthful charm is as much a characteristic of Prokofief's music as it is of his personality. By this I mean something forceful, direct, and acutely sentient, not the blundering, inexperienced, or maudlin types which appeal to elderly sentiment. Prokofief is young, but his achievements cover three continents, and though a Russian by birth he is a cosmopolitan by culture. But this has not rendered him *blasé*. His work has always the keen sense of living and physical joy which one finds in the University undergraduate type which he personally resembles; indeed, as a rule, his music, as in the "Scythian Suite," the piano pieces and *concerti*, has a rhythm of a markedly athletic kind. It is a platitude to mention rhythm in Russian music; and only a platitudinary barbarous kind is accepted as such by the public at large. But Prokofief's rhythmic athleticism is nearer that of the skilled tennis-player in its finesse and lightness of movement. Hence, when he turns to semi-legendary subjects, such as Count Carlo Gozzi's *drama fiabesca*, "The Love of Three Oranges," it is not surprising to find that his conception is very different from that of the sentimental legendary narrative. Two excerpts from this work were heard at Kussevitzsky's concert on June 1st, and the fanfare with which the work begins was heard among the others performed under Goossens last season. Youth is the time of real experience, experience which penetrates the whole physical consciousness, and legend, with its imagery, is the incorporation of youth's exultation in colour and thrilling vicissitude. The "remoteness" and "dim beauty" of legend are things superimposed on youth's chronicle by aged retrospection. Prokofief takes Gozzi's fables from youth's side, not as remote and lost dreams, but as things informed by immediacy of zest and being. And, being free from moribund sentiment, he invests them with the clarity of a vision which discerns their objective beauty, their qualities as imagery in design. Hence "The Love of Three Oranges" music has a decorative beauty of form which its brilliance of colour and the keen sense of humour in orchestral timbres, melodic quips, and rhythmic fantasy cannot obscure. Judging by these, Prokofief has probably given us the opera which epitomises the stylisation of to-day as fully as the *baroque* comedy operas of Mozart did that of the 18th century.

LONDON CONCERTS.

A NEW SCOTTISH SOPRANO.

Jessie McLennan Still Needs Study.

Miss Jessie McLennan must study a good deal more if she would captivate the London public. In particular she should pay attention to truth of intonation. The programme indicated good taste and perception of contrast. The latter factor was chiefly provided by Mr. Rupert Lockhart, who recited effectively.

ÆOLIAN HALL, *May 19th.* F. G. W.

A PIANIST OF POWER.

Harold Bauer's Historical Programme.

The intellectual power of Mr. Harold Bauer is as great as that of his wrists, which is another way of saying that his pianoforte playing is something of the style of Liszt's. Though it never wants for passion this is controlled in such a way that the technique of each work and its conception is most manifestly clear. This makes many folk, I fear, miss the subtle deep emotion and perception which the player exercises, and which rises notably to the surface in those parts where the idiom departs from the general style. And the programme was worth while, for its arrangement was historical in a way that was rhetorical. Chronology was discarded in favour of historical progress, so

that Franck's "Prelude, Aria, and Finale" followed a Bach Partita, Schumann's Fantasia in C major leading on to Moussorgsky's "Pictures at an Exhibition." By this means we got finely graded diagram of the development of picturesque music, finely presented. H. A.

WIGMORE HALL, *May 30th.*

ANOTHER DUTCH ARTIST.

Mr. Hans Kindler Plays Well-known 'Cello Works.

Arriving from Holland via Philadelphia Mr. Hans Kindler showed that his experience as a soloist and orchestral player had not been wasted, for he played with a complete command of technique and no little resourcefulness. His programme was almost commonplace, but for the really fine interpretations he added to a broad, rich tone, and for the promise of something more notable at his next recital, that could be forgiven. He was at his best in the *cantabile* phrases, for he had a tendency to be over-strenuous in the more passionate ones. An Arioso of Bach was beautifully played. H. A.

ÆOLIAN HALL, *May 30th.*

A SWEET SINGER.

Una Bates gives Artistic Renderings.

Few concerts have proved more enjoyable than that given by Miss Una Bates. The pure quality of her voice, its admirable production, and the quiet charm of her readings of artistic songs were most pleasure-giving, and the playing of the Queen's Hall Orchestra, under the direction of Sir Henry J. Wood, provided effective variety, particularly in Herbert Howells' fascinating "Puck's Minuet" and Beethoven's "Rondino for Wind Instruments." There were times when Miss Bates did not gain by association with an orchestra. Her voice has not the ringing quality necessary to maintain supremacy against heavy orchestral tone, but for the greater part it won through by its musical quality. She was very successful in her rendering of Dubois' "Ecoute la Symphonie," an excellent example by this composer not previously heard in London. Mr. Harold Craxton was a most judicious accompanist. F. G. W.

QUEEN'S HALL, *May 30th.*

SONG AND TONE QUALITY.

Sybil Cropper's Interesting Programme.

The rich quality of Miss Sybil Cropper's voice has won her many admirers, and the majority of the songs she chose for her recital craved the tone quality she was able to give them. This was particularly the case with Brahms' "Gestillte Sehnsucht" and "Geistliches Wiegenlied," the significance of which was increased by the viola obbligato playing by Miss Rebecca Clarke. An extremely interesting selection of modern English art songs had been made. It included Holst's "Dawn," Eric Fogg's "One morning in the Flower Garden," and Martin Shaw's "Love me, I love you" and "Lullaby." They were interpreted with warm appreciation of their meaning.

WIGMORE HALL, *May 31st.* F. G. W.

SYMPHONIES IN COLOUR.

IN the *Etude* (Philadelphia, Pa., June, 1922) we read an interesting report on the "Clavilux," as Thomas Wilfred, the inventor, has called his "colour organ." Though attempts to interpret or intensify music by the use of colours have been made previously (*cf.* Wallace Remington's invention exhibited in London in 1913, and the colour stave in Scriabin's tone-poem "Prometheus"), the "Clavilux" pursues entirely new paths, inasmuch as not only different colours and forms appear on the screen simultaneously, but are continuously changing in a well-defined rhythm, and expressing crescendos and diminuendos by changes in intensity. No sound is heard. The music is "seen." We quote from the above-mentioned article:

"Imagine the depths of the very heavens themselves, at midnight in the infinity of space. Place in this moving forms altogether lacking in any of the angularity of the kaleidoscope, but more like exquisitely coloured smoke, dream clouds, silken veils, fairy cathedrals, birds, flowers, the Arctic aurora borealis, fleeting souls, never definite, never fixed, always moving, always changing, coming and vanishing with an array of colour so exquisitely beautiful that artist and layman sit in silent delight. The first astonishment, however, is the fact that the colours are given movement, form, and texture. Unlike the moving picture, which is flat upon the screen, the Clavilux seems to destroy this idea of flatness and everything has density and surface. The veil-like films, for instance, are transparent on the screen, and one can see other veils behind them."

In spite of the marked success of his performances in America, Mr. Wilfred realises that his invention is only in its infancy, and continues to improve his "organ."

In opera we have a faint example of the influence which colour, such as moonlight or darkness combined with music, has on the listener. There seems little doubt that Mr. Wilfred's Clavilux is destined not only to create a new art form by the use of colour, independently of sound, but to increase the emotion caused by sound-music to a degree which hitherto was beyond our ken.

Appreciation is always very welcome, and we are very glad to hear that at a dinner given him on the 30th ult. by the Professors, Staff, and Committee of the Royal Academy of Music, Mr. Tobias Matthay was presented with an illuminated address in commemoration of his fifty years' unbroken record as an Academy student, professor, and committeeman.

The Ladies' Association of the Royal Northern Hospital is arranging a concert in the Æolian Hall, New Bond Street, on Thursday, June 22nd, at 3 p.m. Among the artists who are kindly giving their services are M. Mischa Leon, Miss Irene Vanbrugh, Madame Miriam Licette, Miss Cecilia Loftus, Miss Maggie Teyte, Miss Marie Hemingway, Miss Betty Chester, Miss Muriel Ogden, Miss Delia Aubrey, Miss Joan Panter, Mr. Charles Tree, Mr. Sidney Pointer, and Mr. Noel Coward.

Tickets, £1 1s., 12s. 6d., 8s. 6d., 5s., and 3s. 6d., may be obtained from the Secretary of the Hospital, Holloway Road, N.7, or the Æolian Hall, New Bond Street.

MUSIC IN VIENNA.

ALTHOUGH we are almost at the end of the concert season, there have been so many recitals and concerts that we must confine ourselves to the outstanding ones. The reason of this superabundance is found in our low valuta which enables conductors, singers, and instrumentalists from certain countries to give concerts at a cost which is equal to the price of a few seats at a performance in their own town.

Foreign Artists.

Of English artists we had Joseph Holbrooke, who gave an evening of his own works. This honest and conservative composer played his Piano Concerto, and Hans Schilling conducted several symphonic poems by the same author. His personal style is not very strongly defined and closer to Wagner than to English national idioms. How vastly different were the works by Bax, Bliss, and Goossens, which we recently heard. The English pianist, Violet Clarence, played a number of English piano pieces. The composers, John Ireland, Balfour Gardiner, C. à Becket, Gerrard Williams, and Percy Grainger, are quite at home in modern harmonic devices, very often use the rhythm of folk-dances, and this, in spite of "Salonmusik," obtains a strong effect on the public. Mrs. Clarence's interpretation and technique were good. The pianist Harold Henry, who hails from Chicago but lives in France, gave a very successful classical concert; Louis Graveure, the Lieder singer, gave a German programme. Though his soft and cultured voice pleased very much, he would have done better in a French, or perhaps English, programme, because the German ideal of the inmost charms of Schubert and Brahms is foreign to him. We may conclude the list of foreign artists with the Italian, A. Poltronieri, an excellent violinst, who gave two concerts.

Richard Strauss Goes Away for the Summer.

In the meantime, our national concerts continued and culminated in two concerts by Richard Strauss. At the first, which was organised by the chorus of the National Opera, his "Deutsche Motette" was performed. This work, written for a mixed choir of sixteen voices and four soloists "a capella," is technically very difficult. From the point of view of counterpoint, vocal colour, and formal construction, the composition is a masterpiece. Under the bâton of the opera-conductor Franz Schalk the work was carefully prepared and the final performance was very creditable. The popular success was very great, as it also was at the second concert, Strauss' last before he left us for the summer. He conducted "Heldenleben" and "Zarathustra." This programme music is still very effective, although it is out of touch with modern ideas. The technique and instrumentation are perfect. It is also very pleasing to see that in "Zarathustra" we find very clear melodic relations with his ballet, "The Legend of Joseph," which is now being performed at the Opera with very great success.

Other Successful Orchestral Concerts.

Another orchestral concert, conducted by the Swedish director Nils Grevillius, brought a selection of Scandinavian music before the public: a classical symphony by Berwald and a new symphonic poem by the Dane, Paul von Klenau, "Hampstead Heath." This describes a carter driving through thick fog, to whom suddenly a mirage of the Hampstead Heath fair with its dances and frolics appears. He takes part in the rejoicing, and then continues his mournful drive through the thick fog. All this is expressed very cleverly in the music. Klenau, who was present in Vienna, was also heard as orchestral conductor when he interpreted a great oratorio, "Weltfeier," by Karl Weigel, a Viennese composer, who obtained a very great success indeed. Bruno Walter, who is leaving his position as director at Munich, conducted on three occasions and before a crowded house the Second Symphony of his great master, Gustav Mahler. It was a beautiful performance.

A Remarkable German Soloist.

Elisabeth Rethberg, who had a great success at her appearance in the National Opera, showed that she is also an excellent Lieder singer when she gave her recital. The operatic tenor, Carl Aagard-Oestvig, gave an operatic duet recital with Marie Rajdl, and pleased the Viennese public very much, as both are great favourites. The Finnish baritone, Helge Lindberg, had less success. His harsh voice and cold interpretation prevented him from making a great success in Vienna, although a small but influential literary circle took a great interest in him.

PAUL A. PISK.

EDINBURGH SINGERS IN OPERA.

RECENTLY the Edinburgh Opera Company gave its second annual series of performances in the Lyceum Theatre, Edinburgh, "Faust" and "Carmen" being given on alternate evenings throughout the week. The company, which has been in existence for about two years, is an interesting blend of professionals, semi-professionals, students, and amateurs pure and simple. In one sense they are all amateurs, for none of them has any but amateur stage experience. But they are all tremendously in earnest. They work under the direction of Mr. Hedmont, who accomplishes wonders with them, and they have a president, Mr. George Campbell, who is a model of good nature and tact, to smooth away the little unpleasantnesses from which even an amateur opera company is not wholly free. The performance of the two operas suggested how much more prominently, with a little enterprise and some hard work, opera might figure in the musical life of the country, for these Edinburgh singers, young teachers, and others, attained an almost professional finish, while the production of both works equalled that of any touring company. Enterprise found its due reward, for night after night the theatre was crowded to excess. Among the large number of principals involved in the provision of two complete casts for each opera, special mention of any particular artists is scarcely required, but collectively and individually they were remarkably good, there was an excellent chorus, and the ballet scarcely suggested that they were amateurs. Mr. R. De La Haye conducted.

E. D.

THE NEWS.

Guild of Singers and Players.

The first annual report issued by the Guild of Singers and Players contains very much upon which the Guild generally, and the Organising Committee particularly, can congratulate themselves.

As an institution the Guild appears to have come to stay, and with an increasing membership, now amounting to 142 members and 45 associates, its influence is obviously of very considerable importance in the musical world. And that this influence is being put to good use is proved by the list of first performances of new works given during the season May-December, 1921.

The first performance of new works by sixteen different composers is a pretty good record for an institution which still had its way to make, and we congratulate the Guild not only on its artistic achievements, but on the fact that, at the conclusion of the first thirteen months of its career, it finds itself free from financial worries and in a state of complete solvency.

A Happy Windfall.

Friends and patrons of the "Old Vic" are warm in their appreciation of the anonymous gift of £30,000 for the Restoration Fund, announced in last Sunday's *Observer*. That such a sum should be forthcoming in these difficult times and for such an object is in itself an encouragement to all music and drama lovers. The "Old Vic" stands for the highest in art for many a humble enthusiast, and the fact that by the generosity of this unknown patron the work so nobly carried on under Miss Lilian Baylis can not only be continued, but increased and enlarged, is significant of the growing appreciation of the influence of music and the drama in the general life of the community.

Wanderings of a Manuscript.

A lawsuit of many years' standing has just been settled at Vienna, whereby the original manuscript of Anton Bruckner's F minor Mass will remain a part of the Austrian National Library.

It had been in their possession for some time, having been deposited there by the Government, which seized it from Prof. Winkler, a local musician, who intended smuggling it out of the country. This worthy had received it from Max von Oberleithner, the Viennese composer and a former pupil of Bruckner's, to whom the composer himself had given it.

After so many vicissitudes a peaceful home must be rather welcome.

Entertainment Profits

The total takings in places of entertainment in Paris during the year 1921 amounted to 251 million francs, as against 219 millions for 1920—an increase of 32 millions. Of this the theatres took 105 millions, cinemas 76 millions, and concerts 54 millions. The balance included cinemas and skating rinks, dancing halls, and museums, which were the Cinderella with one million only. The only item showing a serious decrease was the six million received in dancing halls—another example of the modern tendency to pay others to amuse us rather than to amuse ourselves.

Success of "Tonkünstlerfest."

Large numbers assembled for the fifty-second annual "Tonkünstlerfest" and general meeting of the General German Music Society at Düsseldorf last week. The Mayor gave the members an official welcome, many new and important compositions being announced for performance.

Dalcroze in Switzerland.

Readers interested in the Dalcroze method will be glad to know that the Dalcroze School in Hellerau, Switzerland, is now back to pre-war conditions.

After a lapse of eight years the annual school festivals are to be resumed, in which a review of the school's artistic achievements is given.

Many English pupils and teachers are included in the school.

New Music at Oxford.

Maurice Besly's new song written for Ursula Greville and Marie Hall received a most enthusiastic reception at Oxford. Specially lovely was the blend of voice, fiddle, and piano. We hear with interest that Maurice Besly, with the success of his orchestral concert with Ursula Greville in Vienna still dinning in his ears, has decided to give a concert in London in November.

Fellowship in Prison.

We are delighted to hear that the prison authorities have sanctioned the formation of a singing class for prisoners of the Liverpool Prison, and have allowed each prisoner in the class to have a copy of Dr. Walford Davies' "Fellowship Song Book." The chaplain informs us that all the men have learnt all except three of the songs.

Ballet at Bournemouth.

Bournemouth has recently been favoured with the only appearance, so far, out of London of the small contingent of the Russian Ballet recently seen at Covent Garden. Our representative writes:—"With an all-star company, consisting of Massine, Lopokova, Sokolova, Vera Savina, Ninette de Valois, Ursula Moreton, Dorothy Coxon, Astafieva, Woizikowski, Idavinski, Errol Addison, and Ochimowski, the quality of the performances attained as nearly to perfection as we have ever seen here, and it would be invidious to particularise. Stravinsky's 'Ragtime' caused much amusement, the music being played as an interlude shortly before the dance, and bringing an attempt on the part of some of the audience to stifle it with applause. The curious dance itself is one of the cleverest and quaintest things Massine has yet achieved. An exceedingly reliable conductor and pianist for the ballet was found in Mr. Walford Hyden."

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

A "Cause Célèbre."

The performance of "Trial by Jury" given by the King's Langley Choral Society on Saturday, May 6th, was an excellent example of what can be achieved by a society possessing the happy combination of a talented company, an enthusiastic conductor with the ability of T. Gayton White, and an experienced producer such as Arthur C. Chapman. The vocal effects throughout were evenly good, while the diction was commendably clear, showing the careful training of the conductor. The *Bridesmaids'* opening chorus was particularly good, and the admiration expressed for these ladies by the members of the *Jury* was obviously genuine and perfectly justifiable. A well-deserved encore was awarded the rendering of that difficult number, "A Nice Dilemma." As the learned *Judge* W. G. White was excellent, while a most satisfactory *Counsel* was forthcoming in R. J. Rogers. W. Levitt was quietly humorous as the *Defendant*, and C. G. Matthews proved "a good man and true" as the *Foreman*. B. MacKean showed keen sense of humour as the *Usher*, and was rewarded by many "laughs." A charming *Plaintiff* was presented by Miss E. R. Boyd, who sang with taste and expression. J. H. H.

Polytechnic Pirates.

The Northern Polytechnic O. Society's recent production of "The Pirates of Penzance" cannot be allowed to stand on the same plane as much of their previous work. Individual efforts were good and the chorus singing and business highly creditable, but the performance seemed to lack that certain and sure touch which is usually so characteristic of the "Poly." productions. As the *Major-General* W. F. Buse was crisp and clear in his delivery, and made his points well. Joseph J. Beckett was good as *Frederick*, singing with expression and playing easily. The *Pirate King* was played very capably by Charles Stonebridge, while the low-comedy humours of the *Sergeant* lost nothing in the hands of John Hooker, who must be complimented on his restraint. Singing throughout with delightful purity and sweetness, Nancy Shirley made a most acceptable *Mabel*, and enhanced her reputation. Good work was contributed by Ivy Ackerman (*Kate*), Gladys Steed (*Isabel*), and Una Coleman (*Edith*), but the last-named must be warned against a tendency to affectation. Edith Varley was a tall and imposing *Ruth*, and used a good contralto voice excellently. G. C.

"Tom Jones" at Cripplegate.

The Motor Union O.S. are making steady progress, and their latest production, "Tom Jones," at the Cripplegate Theatre must certainly rank as their best. Rosa Dallow as *Sophia* played charmingly and sang with delightful finish, while Violet Denby made a bright and vivacious *Honour*. The acidities of *Miss Western* were well brought out by Dorothy Cockle, and *Lady Bellaston* was competently presented by Hilda Brown, although she was scarcely alluring enough. In the name part Jack Stewart sang easily, but his acting, although good, did not convey the impression of the "irresistible lady killer." A quaintly humorous *Partridge* was the contribution of Reginald Cross, while the bucolic *Gregory* was played with a good sense of character by Frederick Verity. As the choleric *Squire Western* James Jewell presented a praiseworthy study, and Douglas Seneschall acquitted and bore himself well as *Allworthy*. The concerted items were very well rendered, and both the chorus and orchestra deserve commendation. The dances had been neatly arranged by Sam Boots, while the production by Geo. W. Wilton and the musical directorship of Leonard D. Jehu were responsible factors in the general success.

SOME NEW SONGS.

English and French Productions.

ARMSTRONG GIBBS is indeed fortunate in being associated in many of his songs with so distinguished a poet as Walter de la Mare. The touch of evocative magic that so often makes the poet's work memorable wakens many a responsive echo on the musician's part. Fresh examples of this happy combination are to hand in three new songs, "John Mouldy," "Five Eyes," and "Silver," recently issued by Winthrop Rogers. They are all very singable and relatively easy, as modern songs go. The grim suggestiveness of the poem of "John Mouldy" is provided for with a real thrill in the music. "Five Eyes" is vivacious and humorous. In "Silver" skilful use is made of a pedal bass note in picturing the moon, who "walks the night in her silver shoon."

Arnold Bax's "Five Irish Songs" (Murdoch) reveal a richly endowed musical nature in some of its happiest manifestations, particularly in the resourceful way in which the native idiom is handled. The salient qualities of each poem are musically reproduced with unfailing effect. It matters not whether it be the agonised lament of the childless woman listening to the wild pigeons stirring in their nest at night, or the plaintive piper among the blue hills, or the tatterdemalion dancing and drinking song with which the set concludes—everything is done with a sure hand that knows well how to transform into beauty all that it touches.

For his two "Inscriptions sur un Oranger" (J. and W. Chester) Louis Durey has gone to the old eighteenth-century poet, Evariste Parny. The quiet emotion of the two short poems is well matched by the restrained simplicity—I had almost written bareness—of the music. This is eminently a case where, in the hands of a skilful artist, much could be made of what is apparently little. From Paris (E. Demets) comes "Extrême-Orient," three poems of the symbolist poet, Albert Samain, whose verse has such potent attractions for French musicians of the present time. The music is a good specimen of a kind of thing that has often been done before, and will doubtless often be done again—very fluent and pleasant, but not at all striking in any way. "Dans la Maison" is a quasi-cycle of eight songs by Lucien Haudebert (E. Demets). The air of intimate introspection of the text is well borne out, but the general impression is, nevertheless, rather meandering, and lacks both variety and distinction.

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LETTERS TO THE EDITOR.

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Organists' Salaries.

To the Editor, *Musical News and Herald.*

Sir,—I am afraid that my letter in your issue of April 29th did not make my meaning quite clear to Mr. Lamplugh. I did not wish to contend that a minimum salary of £50 to a *professional* organist (*i.e.*, "a skilled labourer," as Mr. Lamplugh puts it) was either impracticable or ridiculous. I should rather include the professional organist receiving such a salary in the class whose salaries I stated were "sadly in need of raising." I would remind him, however, that hardly one-half of our organists are professional musicians.

What I particularly wanted to point out was the prevalence (particularly in churches of villages and small towns) of the kindly old lady who grinds Simper off two staves. Surely your correspondent would not wish to see *her* receiving even his minimum wage of £50.

One cannot get away from the fact that a number of small churches (villages and small towns again), however much they would like to, simply couldn't afford to pay their organist anything approaching £50 even if he were Lemare himself. Some of them, too, only possess small single-manual organs, or even harmoniums, so that even if they could pay, an organist would hardly be attracted.

Unlike the teaching profession, which Mr. Lamplugh cites, that of the organist embraces devotees of whom such widely differing services are required. One finds so often that a minimum wage has the effect of bringing down the salaries exceeding it. There are organists in the churches to-day whose services are not worth a halfpenny, and others who should certainly not be receiving a salary of less than £500. With people of such alarmingly different values, I really cannot see that a minimum wage would be of any use.

My own suggestion is that a competent committee of musical men and clerics should be appointed for each diocese. This committee should inspect the organist at each church, find out exactly what his duties are and how far he satisfactorily fulfils them, and, bearing in mind the financial affairs of the church, revise his salary.

LAURENCE M. AGER.

To the Editor, *Musical News and Herald.*

Sir,—In reply to "Keen Amateur." The first part of his letter should have been addressed to the Editor of the *Evening News*, who would have informed him why the paragraph I quoted was inserted. Do organists go to the cinema from choice or from necessity? Is it a proof that they are "not worthy to assist in Divine worship" (rather sweeping, Mr. Amateur!) because they go where they can earn a living? Would a clergyman be unworthy if he left the Church because he could not afford to do otherwise? I am asking for an organist what a clergyman already receives—sufficient income to allow him to live decently. Taking "Keen Amateur's" twelve hours a week, I am suggesting payment of £2—*i.e.*, 3s. 4d. per hour. I think I am right in stating that the unskilled man would get 2s. per hour; is not the skilled man worth 3s. 4d.? To put it another way. The unskilled man gets £1 4s. for his twelve hours. How many organists get £1 4s. per week?

Again, would I pay £3 to £4 a week to an unskilled man for twelve hours' work? No, certainly not; but I would pay a skilled musician the same sum for about *eight* hours' work.

If "Keen Amateur" will refer to my first letter he will see that I proposed to exclude the amateur organist from the scheme. Far be it from me to belittle the admirable work that he is doing, but he *can afford* to do it. The professional man *cannot*. Therefore, if a professional organist be employed at all, he should be paid a decent living wage, as his vicar is. If not, he cannot be blamed if he adopts a "nauseating commercial spirit" and goes forth to earn a living.

H. RAWSTORNE LAMPLUGH.

OUR CONTEMPORARIES.

The Musical Quarterly. January, 1922 (New York).

What is Art? By Alfredo Casella.—A sequence of interesting statements, definitions, and arguments leads up to the final conclusion that "Art is a very different matter from the industry (called by the same name) which is generally taught in the official schools, and sustains so tenaciously the intellectual baseness of the masses, of the critics, of the publishers, etc., etc."

The Relativity of Our Musical Conceptions. By D. Rudhyar.—A plea for "radical changes" in music, which are, according to the author, "imperatively" needed, because at present "Music . . . has no ideal to express; it is metaphysically aimless." D. Rudhyar firmly believes that Oriental music was the thesis, Occidental music the antithesis, and that the future must give life to a synthesis in the direction here sketched.

The Musical Quarterly. April, 1912 (New York).

Is the "Marseillaise" a German Composition?—The author, Edgar Istel, disposes of this swindle, which has made its periodical appearance during the last hundred years, in a closely argued article which is well supported by numerous documents.

Poetry and the Composer. By E. H. C. Oliphant.—A very clear and thorough study of the laws which should govern the setting of verse to music. Many typical examples of faults are quoted, and the author insists on the fact that "French composers have much more respect for the poems they set and much more knowledge of prosodic law than have the composers of either the English or the Germanic race." The study of this article is to be highly recommended both to composers and musical critics.

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IEUAN GWYLLT CENTENARY.

HARLECH Castle Festival, fixed for June 22nd, will be of a centenary character, featuring tunes by Ieuan Gwyllt and Tanymarian. An attempt was made by Gwyllt to introduce a number of great German chorales of "peculiar" metre. These have not been in general use, and an effort is now made to revive two of them—"Wachet auf" and "Wieschen leuchtet der Morgenstern"—to the Welsh words as adapted by Gwyllt himself. One of these will be sung in unison to the orchestral setting in Bach's cantata; the other has been newly arranged by Dr. Walford Davies. Ieuan Gwyllt's own tunes will be given with his own latest harmonies. Tanymarian will be represented by two hymn-tunes, one anthem, and the double chorus, "Dyna'r Gwyntoedd"—a rarely-heard work. One great Welsh tune ("Lledrod") is to be sung to an orchestral setting by Dr. Walford Davies. The book of tunes also includes two Welsh airs in four parts, and the great choral fugue, "Dona Nobis," is printed with Welsh words. H. N.

COMPETITION WORLD.

Lines of Reform.

SATISFACTION will be felt with the unanimous decision of the Welsh Eisteddfod Reform Committee as follows: "That a committee be appointed (with Sir Vincent Evans and Eifionydd as secretaries) to keep in close touch with local committees of the National Eisteddfod in order to advise them on the preparation of programmes, test pieces, prizes, conditions, etc., and particularly in regard to the selection of adjudicators."

Mediocre Modern.

SOME of the pieces by contemporary writers used in the Midland Festival were unknown quantities, says "A. J. S." in the *Birmingham Post,* and had to be taken on trust. There has been developed a competitive festival type of music, synthetic to a degree, using the latest fashionable cadences, taking its current from someone else's supply—threadbare and barren as music can be. A few samples of music of this type found their way into the festival just concluded, mainly in the choral competitions, and it is not an exaggerated condemnation of their inclusion to say that, to give a helping hand to a meodicrity here and there, many hundreds of singers were made to live with mediocre music during months of preparation. It is just a question whether, the appreciation of contemporary music without a special training for the job being so unreliable, we would not do better to content ourselves with music whose quality has been proved by its ability to withstand the ravages of time.

Where Douglas Failed.

THE thirty-first annual Manx Music Festival, says the *Isle of Man Examiner,* was generally voted a success, though various possibilities of improvement could not fail to be noted. The scathing comments passed by one of the adjudicators on the selection of quite a number of the test-pieces will be fresh in the minds of readers; and though it cannot be hoped that time-tables shall always be strictly adhered to, the delays on this occasion were so marked and so frequent as to suggest defective organisation. A larger number of capable marshals would probably have remedied matters greatly. If a greater proportion of the people interested in the work of the Guild would take a more active part in the actual management, and work the thing democratically in the broad sense of free choice and of a common willingness to help the Festival, the fine achievements of the past might yet be excelled.

The Ideal Commonwealth.

"To anyone who has put in a few appearances on children's day at the bigger competition festivals," says the *Yorkshire Observer,* "the idea that they are provocative of youthful vanity and vexation of spirit must seem ridiculous. Familiar enough is the conceited little boy, perched on the piano stool to play his piece to the company, and his sister encouraged to 'elocute' in a distressingly high-pitched voice, with emphasis on the unessential words and particles. But these are not the products of the competition festival. On the contrary, it is one of the great services of that institution that it reduces the flattered prodigy to his proper level, and gives him a few home truths. Moreover, most of the juvenile entrants, as well as most of the seniors, are concerned in choir events, where the personal factor is merged in the honour of the school. Persons who imagine that children's morals are corrupted by competition are the victims of fads and catch-words. A body of choralists or instrumentalists is surely the model of the ideal commonwealth. Only one can play first fiddle, and only one can beat the big drum, but where everyone is content to do his part—to excel at all events within the scope allotted to him—the perfect concert results. To encourage such whole-hearted co-operation is the aim of the competition festivals, and no more healthy institution could be imagined."

Spontaneous Gesture.

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ing that is seen in elocution competitions. One judge would have " none whatever," and showed how he put everything into the voice. Suiting his " non-action " to the word, he quickly warmed up to the spirit of some fine words he was reading, and was surprised when the audience laughed at him. He was not aware that he was using gestures himself. But he was right. Spontaneity justifies gesture. Mr. Guy Pertwee, following the usual practice, told the reciters at the Bristol Eisteddfod that if they could not introduce gesture which appeared spontaneous, they should leave it alone. Although gesture had to be studied, it must look spontaneous. Intensely dramatic or broadly comic effects were sought by old-fashioned reciters, but the standard had quite changed, and now really good literature was expected of the reciter.

Points for Choirs.

Dr. Vaughan Williams has been giving advice to village choirs that took part in the York competitive festival. The first thing to do, he said, on seeing a new piece of music, is to read it through without the omission of a single word. Think of the era in which the music was written, then try to fathom the mind of the composer and assimilate the spirit of the piece. The music should be considered as a whole. Light and shade values should be given in accordance with the general outline and rhythm demanded.

Have you ever thought what an original piece of music written in the fifteenth century was like? It was a collection of notes only. As time went on bars were introduced. The position of these bars has a great effect upon phrasing. Involuntary notice of them, and a tendency to accentuate the first beat in a bar, often cuts up a song like a piece of cloth into strips at so much a yard. If rhythm is to be obtained, something at times must be sacrificed, and the obvious things to go are these bars, but the sense of the tune, and the outline which is the spirit of the piece, must be maintained, or the piece fails. Often, again, there is too much inertia in the rendering. What has been called " pedestrianism " must be avoided: " imagination is life."

Accurate breathing is somewhat akin to that state which is known in sport as " getting your second wind." Avoid mechanical expression of certain words: too often the light and shade effect is too pronounced. It is the small differences which have the greatest artistic value. The production of tone must be easy; when possible, the head voice must be used, and it is in the development of the head voice that success lies.

By diction is meant the saying of words correctly. In speech we use what might be called " verbal shorthand." In singing our verbal shorthand must be avoided, without overdoing the care taken to give each syllable its proper value. In Church the pace of the music must be always dignified. All notes must be hit plumb; there must be no sliding. Small words should be heard in the chanting. To sing a chant successfully flexibility is necessary.

Small choirs do not need much bâton waving. The different voices should be picked up and really difficult passages should be piloted over. When coming back to a theme, attack it boldly even if you do at first hit a wrong note. In the end confidence will triumph.

Fiddlers and Sight-singers not Sports?

After runnng a remarkably successful course the Glasgow Musical Festival came to a close amid scenes of much enthusiasm. We have this year, says the *Glasgow Herald*, been more than usually impressed with the magnitude and the healthy vigour of this great movement, and are less than ever inclined to put any bounds to its possibilities for good. But it is high time that instrumentalists were taking some interest as competitors in this Festival. The piano classes, introduced for the first time a year ago, are doing very well, but the response in connection with the classes for stringed instruments is depressing and no progress is being made. Surely the reason cannot be that players of stringed instruments lack the sporting instinct that is a necessary part of every competitor's equipment.

Equally to be lamented is the fact that a class in choral sight-singing, introduced for the first time this year, attracted not a single entry. The test was to be a simple one in four parts. According to the official programme, there were sixty-seven choirs appearing at the Festival who were eligible as competitors. We were aware that sight-reading of music was at a low level in this country, but had scarcely realised that there was no desire for proficiency. How we would despise a student of literature who had to spell out, more or less laboriously, all words of more than one syllable!

Mexborough syllabus is issued for the competition festival which will be held on October 6th and 7th. There are open choral and vocal solo competitions. Mr. L. Fletcher, 15, Pitt Street, Mexboro', sends the syllabus.

Perth has taken a high place amongst the successful competitive festivals in Scotland. One of the adjudicators mentions with special commendation the action songs, the folk-songs, the high level of public appreciation, and the splendid team work of the organisers. Just as in England the provincial festivals delight in giving points to London, the smaller Scottish localities have their " sly dig," and say: " We hope that Glasgow will note what Perth has done."

Manchester Tonic Sol-fa Association have held their annual festival consisting of solo and choral competitions for schools. Five choirs appeared from Salford, Manchester holding aloof. Mr. Walter S. Nesbitt said that all the schools reached a high standard of singing, and he had rarely heard better sight-singing. J. G.

MINIATURES.

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A Plea for the Classics.

Criticisms of the Music Department of Aberystwyth College have induced Dr. Walford Davies to reply. It had been stated that Wales would not be made musical on Bach. Bela Bartók, on his recent visit, did not baffle them, and he was brought up on Mozart. "They might as well say that Wales could be literary without learning grammar as to say she could be musical without a study of the works of the great masters. If it were contended that Wales did not want the classics, then they must follow it up by saying that Hungary and Bohemia never needed Mozart, and that Germany never needed Shakespeare."

Eryri and Harlech.

Carnarvon has anticipated what may be expected at the Harlech Festival. In the Pavilion the first (or revived) Eryri Festival has been held on Harlech lines. The choir and orchestra numbered 1,500, Dr. David Evans, of Cardiff, conducting. Quarrymen were numerous amongst the choralists, who sang Haydn's "Creation" from memory and with much enthusiasm. "Liverpool," "Moab," and "Tanymarian" were hymn-tunes introduced to celebrate the centenary of their composers, and Joseph Parry's anthem "Wylwn" concluded the afternoon session. In the evening the audience was very large.

Soul-less Brevity.

Something is gone of the old spirit that inspired the old hymns, says *The Christian*. The loss is not regretted by all, but the late Rev. Josiah Mee lamented the loss of much that, in the old hymns, "did educate and inspire those who learned and sang them," while he testified also that "they shaped the theology, as well as directed the missionary policy of our people." We have lost the meditative, didactic, theological habit of Wesley's leisurely days. "The order of service in a present-day church sometimes bears an uncommendable resemblance to a menu-card. Between the solid courses are introduced hymns and anthems, less as an integral part of the sustaining spiritual fare than as affording a compensatory stimulant." Surely the solemnity of the "solid courses" is appetised, if not tolerated, by hymns and anthems, even when hymns are snippeted by the preacher to soul-less brevity.

Use Native Melodies.

"Why," asks Anellydd, "should beautiful native airs be excluded from the sanctuary? They are attuned to every emotion of the soul." Wesley, William Booth, and other revivalists have taken the same line, overriding the objections raised to association with secular ideas. The folk-melodists are everywhere pushing this point of view. Ruskin is quoted in support, who says, "Of this I am certain, that whatever is to be truly great must have on it the stamp of the native land." Hymnologists are becoming impressed by this idea. Dr. L. J. Hopkin James is an example; he has ably translated hymns from the Welsh and applied to them such old melodies as "Morfa Rhuddlan," "Tros y Garreg," "Rhyfelgyrch," "Gwyr Morgan," "Harlech," "Ar hyd y nos," and "Ton Garol." Here we have Welsh melodies used to express Welsh thoughts in the English tongue as a common medium of speech and song. Dr. Hopkin James urges that "to exclude Welsh thought and Welsh melody from Welsh people's worship is most unnatural, and therefore wrong." J. G.

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address.

Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

MOZART SYMPHONIES.

Are any of Mozart's Symphonies published as pianoforte arrangements, and if so, by whom and at what price?—M. J. G.

Certainly, in the form of pianoforte duets. Write to Augener, Ltd., for details.

VIRGIL AND MATTHAY.

(1) *Will you give your opinion of the Virgil Clavier?* (2) *And say what you think of Tobias Matthay's theories* re *pianoforte playing?*—W. R. G.

(1) Much good work seems to have been done

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'No English musician of our time is better equipped for writing String Quartets. We have studied this work with interest and pleasure. Our many string quartet associations should add it to their repertory at once.'—*Musical Opinion.*

'An interesting little work of the delicate atmospheric type.'—*Observer.*

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by the system to which you refer, but its main principles have been superseded by more recent discoveries in the educational treatment of the pianoforte. (2) Mr. Matthay's work is no longer a matter of opinion, in the ordinary sense of the term. His theories of key treatment and muscular adjustment are virtually acknowledged as accurate by almost every sane school of pianism.

VIOLIN SOLOS.

(1) *Will you please name a few pieces or books of violin and piano music suitable for a violinist of middle age who has played chiefly unaccompanied studies? The piano part need not be too "grateful."* (2) *Will you also give suitable metronome rates for the movements of Grieg's Sonata for Violin and Piano, Op. 13?*—W. J. T.

(1) It is difficult to gather from your letter just the kind of thing you want and what your powers are, but the following list will certainly be useful to you:—Handel, Sonata in E and two in A; Corelli, Sonata No. 5 in G minor; Tartini, Sonata in G minor, No. 10; Beethoven, two Romances; Moffat, "The Regatta" Minuet, No. 11 (Schott); Moffat, "The Jester" (Schott); Hurlstone, Four English Sketches (Joseph Williams); Farjeon, Chant d'Eté; Mlynarski, Mazurka; Wieniawski, Mazurka (Kuyawiak); Violin Album by Russian Composers, edited by Adolph Mann, vols. 2 and 3 (Chester). Augener's are the publishers except those otherwise named. (2) Grieg's Sonata, Op. 13: I., Lento, quaver=50; Poco Allegro, crotchet=108; Allegro Vivace, crotchet=138; Presto, crotchet=184. II., Allegretto tranquillo, crotchet=69. III., Allegro animato, crotchet=168; Presto, crotchet=200. But remember that metronome figures can be nothing more than an approximate indication of tempo, and that you must be guided by your own musical feeling.

WOOD-WIND TRIO.

Is it possible to obtain popular works such as operatic selections arranged for piccolo, flute, and B flat clarinet? I am looking for works which could be practised as trios with or without pianoforte accompaniment by three amateurs of moderate attainments.—ALIX.

We do not know of any trios for these instruments. It is an unusual combination, and one for which there is no demand. Possibly you might be able to adapt some other trios to your requirements, transposing a violin or oboe part for the clarinet. The piccolo is the difficulty; being rather prominent and so much higher in pitch, it might be used to double the flute in some places. Write to Messrs. Lafleur & Sons, Wardour Street, London, W., for their catalogue of music for wood-wind instruments. You will find something in it to suit you.

VIOLIN EXAMINATIONS.

(1) *Will you give metronome rates for the violin, Romance in A minor by P. C. Buck, and Study in C, H. Wessely, for List A, set for Primary Division Royal Academy examination?* (2) *How much bow would you advise for the crotchet beats if whole bow is used for the minim, say at* (a) *in the Romance, last bar, second line from the bottom?* (3) *Study in C, bar 1. How much bow for the first beat crotchet? I use one whole bow for third and fourth beats.* (4) *Would be glad of any other information about the playing of List "A."* (5) *Will the Study in C require an accompaniment for the examination?*—ROMANCE.

(1) Romance in A minor by Buck, crotchet=112. Study in C by Wessely, crotchet=96. (2) About half the bow, but more or less according to the feeling of the player. This bar begins piano, and the natural tendency is gradually to increase the length of bow as one of the means of producing the crescendo. In the bar indicated you will probably, therefore, use rather less than half the bow for the crotchets, while as the forte is approached you may use rather more. (3) At least half the bow. You are right in using the whole bow for the two slurred crotchets. (4) Be very exact in the observance of every sign, and let there be a decided difference between, for instance, piano and mezzo forte and between mezzo forte and forte. Where a sforzando is marked, as in bar 13 of the Romance, stop the bow on the string before attacking the note, and then make a clean attack with a slight pressure of the first finger on the stick at the moment of moving the bow. Carefully observe such simple technical rules as that you should never lift a finger until you are obliged to do so. In the Study great care is necessary in stopping perfect fifths, as, for instance, in bars 12 and 14. The finger must stop both notes together, and it would be useful to practise playing them together as well as separately.

ANSWERS IN BRIEF.

ASSISTANT CHOIRMASTER.—You should read what is said in our last issue about the uses of the Sol-fa modulator. You say your "young boys know it." Do you know all about it yourself? Try a two-part exercise, a time-saving and ready plan. You ask if there is a staff modulator. Yes, Curwen's issue one, price 6s., giving the common chord in key C with F sharp and B flat added. Staff Notation Charts are also supplied by Curwen's, price 21s., and they have a "Staff Notation Course," Books I. and II., 9d. each.

ALT.—(1) Your choir did very well in its first season. You can see now that the music performed at their first concert was old-fashioned and "worn." Quite as popular a programme and better worth working up could be selected from Curwen's "Choral Fantasias" or from their list of madrigals. Although Scottish, you do not appear to have used any of the fine choral arrangements of your national airs by Granville Bantock, Hugh S. Roberton, W. G. Whittaker, and others. These will suffice for your second season, and will also bring your choir into line with the current cultivation of Elizabethan and Hebridean music. (2) "Pritty" is sung; "pretty" is quite unorthodox.

Musical News and Herald

No. 1577. Vol. LXII. Saturday, June 17, 1922

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COMMENTS.

24, *Berners Street, London, W.* 1.

A Storm in a "Tote Stadt."

We hear there is trouble in Vienna over the position of E. W. Korngold. The *Neue Freie Presse*, the principal Viennese daily paper, of which Dr. Julius Korngold, the composer's father, is the musical critic, has published a very outspoken article complaining that "Die Tote Stadt," his son's opera, is so rarely played at the Staatsoper. It is said that several important singers of the Staatsoper are reluctant to appear in this opera, alleging that Dr. Korngold's criticisms are tinted by a preference for singers who please his son. We understand that it is a fact that a large proportion of the presentations of "Die Tote Stadt" planned for this season have had to be cancelled at a late hour. Dr. Korngold in his article suggested that these cancellations are due to intrigue. The article was largely an attack on Strauss, and was followed by an official announcement from the Staatsoper to Korngold the younger that he would no longer be allowed to direct his work at the Staatsoper as "guest" conductor.

Accordingly, all other conductors of the house being absent, Reichenberger was designated to conduct a recent performance of the opera, but in the course of the orchestral rehearsal decided that he was not sufficiently familiar with the score to conduct it on short notice. Korngold, who was present at the rehearsal, thereupon made a violent speech in which he requested the Philharmonic (Staatsoper) Orchestra to join his protest against the action of Richard Strauss and against the treatment accorded him by the management of the Staatsoper. The orchestra very decidedly rejected Korngold's interference, and the composer left the rehearsal in anger. It is evidently very difficult even in Vienna for those who have more than one interest in musical life to keep themselves entirely free from the charge of bias.

The Empty Queen's Hall.

There has been a great deal of heartburning and some abuse over the empty hall at the Leeds Choral Union performance at the Queen's Hall. Dr. Coward draws comparisons to the disadvantage of London in the matter of supporting choral music; but why was the concert given on an afternoon in the middle of the week? London is admittedly not so strong in lovers of choral singing as the North, but practically every chorister is an amateur who earns his living through the day. It is a very great pity that so fine a body of singers as the Leeds Choral Union should sing to an empty hall, but had their concert been in the winter, had it been in the evening, or even on a Saturday afternoon, and had the Society of Yorkshiremen in London been worked as fully as it might be, surely we should have had results more nearly approximating the splendid audiences at the two concerts of the Glasgow Choral Union recently.

British Music in Spain.

Ursula Greville has just left in response to a telegram from Manuel de Falla and the Spanish authorities to give a recital at the Granada Folk Music Festival now proceeding. She has been asked to demonstrate the growth of the modern British school of song writers from our own national heritage of folk song—De Falla on his visit here last year was greatly impressed by the logical development of our music from our own folksong forms, as shown in the choral works of Bantock and others, and considers the present festival, which is the first occasion of friendly co-operation between Andalusia and Catalonian musicians, a particularly happy opportunity for an international demonstration of this kind.

Cats.

There is a tradition that women singers are the most remarkable cats in the world; but Lord Northcliffe, in his booklet, "Newspapers and Their Millionaires," certainly shows himself more completely equipped in this direction, both as to claws and their proper velvet casing, than any woman we have met. If only our finances enabled us to offer him a sufficiently tempting space rate, we would try to get an expert article from him on the subject.

Some Operatic Reflections.

BY HERMAN KLEIN.

THE Londoner's appetite for opera has a way of growing by what it feeds upon. Give him none at all, and he will not utter a word of complaint, beyond perchance a remark upon the change in musical taste or a sapient comparison between the brilliant seasons of bygone years and the annual Covent Garden diehard struggles of the present era. In other words, if he gets no opera he does not miss it, a condition of things that would be unimaginable in any important European capital but this. But give him a taste of opera that he can really enjoy, be it heavy and serious or Gilbert and Sullivan, and he will instantly begin swallowing the bait as though it were part of his indispensable daily food. Last week no fewer than three English opera companies were performing at the same time in London and the suburbs—the British National at Covent Garden, the Carl Rosa at Hammersmith, and the H. B. Phillips at Golders Green—and I am given to understand that all three played to extremely satisfactory business. If "The Beggar's Opera" be included in the calculation, it constitutes a rather remarkable record. Anyhow, it affords strong evidence that at heart our public has by no means lost its love for opera, especially in the vernacular, and that it is just as much disposed to give opera substantial support as the big provincial cities which claim to be far ahead of the metropolis in this respect.

At the same time, it should be borne in mind, in opera as in other things, that the chief objective ought to be quality rather than quantity. There is no virtue in giving opera, even if it could be run all the year round, merely for the sake of performing opera. What we need is opera of a certain standard—a standard equally exalted in every department of the enterprise—a high level of vocal merit; artists, as far as possible, of distinction and conspicuous ability; a thoroughly well-trained and well-handled chorus; a first-rate orchestra (which we already have); a liberal allowance of rehearsals; a *limited* supply of conductors of the highest order; and, not least of all, a *metteur en scène* with Continental experience, who knows his operas backwards and the stage business from A to Z. These are, of course, the recognised essentials in every leading operatic institution abroad, and there is the further advantage that they are assembled, as a rule, under the command of a single artistic head, possessing the brain, the instinct, the knowledge, and the ideals that animate and control the whole machinery of the concern. Without the inspiration of guidance such as this, the thing resembles too much a ship without a captain.

It may fairly be anticipated that the British National Opera Company, after succeeding so well at its first attempt, will make a determined effort to improve upon its work when it next visits Covent Garden. The first duty of criticism is not to make excuses, but to point out blemishes and shortcomings. On the whole, this duty has been done, and very fairly done, during the season which terminates next week. The applied standard has not been by any means too lofty, yet there has been plenty of material for faultfinding. It would be ridiculous to imagine that our critical operatic standards in London are now upon the same plane as those of New York, where not only the singers, but the entire *personnel* and artistic administration of the Metropolitan Opera House stand as far above Covent Garden as the Woolworth Building does above a corner of Oxford Circus. This obvious statement of fact was, I am aware, resented when I made it some months ago in connection with the *début* of the new Viennese soprano, Mme. Jeritza—now universally acclaimed as the greatest operatic singer of our time, and who happens never to have been heard in this country. Mr. Robert Radford, in an interview in the *Daily Chronicle*, admitted the truth of my assertion that London was no longer the centre of the operatic world, but argued that there was "no need to regret a 'lost standard' that at best is questionable as a standard." He was wrong. There was, and is, every occasion to regret it, for the vocal standard of the Metropolitan Opera House is that which we used formerly proudly to associate with Covent Garden. The "expensive song-birds" typify a quality and a class of vocal art wherewith we have long lost touch. The mounting of an opera at the Metropolitan is a reflex of the achievements of Paris, Vienna, and the Scala. The *ensembles* are quite splendid, the average excellence of the performances exceedingly high. It is nonsense to say we may not regret these luxuries because their cost makes them unattainable to us poor Britishers. As well refuse people of limited means the right to gaze in a Bond Street shop window or assure them that the lovely display is nothing more than a mirage.

But the knowledge that such things exist need not prevent us from making the best of what we can afford. Let us only be sure that we are in truth making the best of it. Being myself a

person of simple habits, I am able to dispense with luxuries, and can feel quite content with opera in English well pronounced and well sung, so long as it is intelligently acted, carefully and correctly placed upon the stage, and performed with the utmost regard for the exigencies of an artistic ensemble. These are things that I know to be attainable. There can be no reasonable excuse for slurring over or neglecting them. We can forgive the absence of the magnificent voices, the noble or brilliant exhibitions of vocal technique, the individual triumphs of the so-called "stars" whom we have learned to do without. But what we cannot pardon is the incapacity of novices who have not been adequately prepared for their work. We cannot accept as efficient and passable singing marred by faulty intonation, and acting of the amateurish kind, disfigured by awkward, stupid gestures, or devoid of spontaneity and expression, facial or otherwise. We may welcome young, fresh voices and the impulse of a budding talent, but, like long experience in those who have passed their prime, it may be acquired at too expensive a price. I think I know all the difficulties of an undertaking such as that attempted by the British National Opera Company. The results so far have been both creditable and full of promise, but, as I pointed out last week, a great deal more that is possible of accomplishment remains to be done, and another season it is fully expected that workmanship of a distinctly higher grade will be presented for the approval of metropolitan opera-goers.

ROYAL ACADEMY OF MUSIC.

The Mario prize (baritone singing) has been awarded to Roy G. Henderson.

The Matthew Phillimore prize (pianoforte) has been awarded to Alan D. Bush.

The Piatti prize (violoncello) has been awarded to Douglas Cameron.

The Sir Edward Cooper prize (quartet playing) has been awarded to George Tobias, Constance Richards, Israel Schlaen, and Douglas Cameron.

Sir Hugh Allen in opening the new club-rooms of the Bristol Music Club said that there was a musical club in Oxford in 1638, and throughout the Commonwealth they met every week. He hoped, too, the members of the Bristol Club would feel it absolutely necessary to attend regularly. They could not really become first-rate musicians unless they took part in the music, just as they could not become good footballers by merely watching the game.

A choral and chamber music festival will be held at Munich during the summer. Pfitzner's new cantata, "Von Deutscher Seele," will be given.

FIDDLES OF YESTERDAY.

By F. D. HOYS.

EXCEPTING the pianoforte the violin is admittedly the most popular instrument of modern times. This says much for its rapid evolution when one considers that the guitar, the flute, and harp, in various forms, date back to 1500 B.C. or thereabouts. The honour of making the first genuine violin is attributed to Duiffoprugcar, born near Munich about 1514. He probably obtained his idea from the guitar-fiddle of the troubadours and the viol. Close on his heels were Gasparo da Salo, of Brescia, and Andreas Amati, of Cremona. The latter's instruments were rather small, and some authorities assert that they are only a species of viol.

By about 1620 the violin was becoming popular. Though still in the experimental stage, it met with the approval of both Royalty and commoners. Dancing masters and strolling players found it a handy instrument for their purposes, and particularly favoured the small violin, or Kit, which could be conveniently slipped into a pocket. The violinist's great bugbear at this time was the G string; being farthest from the right hand it presented many difficulties, and all musicians were afraid to use it until Merula, of Cremona, boldly attacked the subject and produced some sonatas in which the G string was frequently employed.

Progress was steady, though the old hankering after frets died hard, and these did not finally disappear until the end of the eighteenth century. By Elizabeth's reign violinists had been admitted into the Court band, but they were much despised by players of the "Bass Viol," the most popular instrument in fashionable circles. Charles II., in imitation of Louis XIV., instituted a band of twenty-four violins. This royal support was not to be especially commended, as the graceless monarch, in the words of Mr. Van Der Straeten, "was not in sympathy with anything great or noble in art, and, although he had a superficial knowledge of music, and sang a plump bass, he looked upon it merely as an incentive to mirth, and did not care for anything that he could not stamp time to."

Perhaps this accounts for the pitiful social position in which the itinerant fiddlers of the period found themselves. They were described in an Ordinance of 1658 as "rogues, vagabonds, and sturdy beggars." Hudibras is made to agree with this in the lines:

> "He and that engine of vile noise,
> On which illegally he plays,
> Shall *dictum factum* both be brought
> To condign punishment as they ought."

Fortunately for us the amateur musicians of the period applied themselves seriously to the improvement of musical knowledge and conditions. Sir Roger L'Estrange, patron of Thomas Britton's famous club, and others of the gentry were determined to make the violin known as an instrument of beauty and dignity. Such was their success that by the early eighteenth century it had almost come into its own.

RACHMANINOFF.

A Personal Sketch.

By WATSON LYLE.

THERE has been a curious unanimity in one direction in the criticisms appertaining to the reappearance of Rachmaninoff in London. I write "curious" because, instead of setting out to praise or damn his performance, the writers of these notices have told their readers that he "seemed tired"; that when he seated himself before the piano he did so in an "Oh-well-if-you-wish-it-I-must" manner; that there was the "Slavonic sadness pose"; or (item, this, of startling originality) they have made a veiled or open reference to *the* Prélude.

All this is unfair, for the province of the critic is to discuss the art, and not the behaviour, of the artist as an individual. Yet in the case of the great Russian the attitude was perhaps inevitable. It was simply symptomatic of a tribute to a powerful personality that compelled the attention of the beholder before he had had time to hear the artist express himself through his art. Thus, apparently, a confusion arose between the artist and the man in æsthetic perception.

Those who have been privileged to meet Rachmaninoff privately must have realised how thoroughly misleading was the Press attitude.

Rachmaninoff is neither a *poseur*, a sensationalist, a dull dog, nor a patroniser. He dislikes fuss and "stunting" of all kinds, either in print or in music, and his manner is one of simple directness and unostentatious courtesy.

When I met him in town during the period between the dates of his two recitals I marvelled at the iron will and devotion to art that enabled him to "carry on" despite the evident ill-health of that time and all that the war has privately meant to him. I marvelled, too, at the littleness of mind that prompts a certain type of superior person to estimate the performance of an artist by the standard of judgment that might be applied to a mechanical reproduction of music. Rather to pride themselves, indeed, on ignoring the human equation, and the fact that the artist who is worth his salt is, *ipso facto*, a very human being.

The attitude of Rachmaninoff towards the art of music is earnest and broad-minded. Sometimes he is almost vehement in voicing an opinion, and sometimes the customary keenness of his facial expression on those occasions when he is interested in the topic of conversation suddenly relaxes into an amused smile that is more comparable to the transient sunniness of an April day than to the determinedly cheerful glare of midsummer sunlight.

Once, I remember, in the midst of a somewhat serious discussion, I amused him intensely by saying that I thought a certain composer of ultra-modern tendencies had "lost his way." The moment before I spoke Rachmaninoff's expression was grave, almost preoccupied, as though he was mentally busied with the construction of a new work; but the *naïveté* of the metaphor I used brought a twinkle of amused comprehension into his eyes, and his features relaxed in a boyish smile.

He expressed his admiration for the work of certain composers of the modern French school, and his interest in the renaissance of musical art here, and was anxious to hear all I had to tell him about contemporaneous British composers. I naturally refrain from relating in particular his opinions regarding individual contemporaries; but when the conversation turned to the book on Saint-Saëns which I was then busy writing, I was glad to find that much of the work of the late composer excited his admiration. He spoke warmly of the beauty of the illustrious Frenchman's Concerto in A minor, Op. 33, for violoncello and orchestra, of "Samson et Dalila," and of his spontaneous melodic inspiration in general.

The artist who is responsive to the work of his immediate predecessors, as well as to the classics, and who has a lively interest in the progress and tendencies of contemporaneous musical art, can be neither *blasé* nor conservative. Widespread sympathies such as these are born of a healthy and active outlook.

As is pretty generally known, Rachmaninoff has made his home in the United States owing to the chaotic state of his native country. The future alone will show whether that arrangement is a temporary or a permanent one.

BACK TO VARIETY.

Packed houses at the Pavilion show that the public, even in these bad times, will follow a man who, like C. B. Cochran, has their confidence as a good showman. Fred Sylvester and his boys were neater than ever, and are artists enough to make their most difficult feats seem easy. Trini's strong personal charm came through even when she essayed, surely unwisely, the American style, though her unnamed colleague pleased me even more with his work. The Royal Southern Singers would be so much better if they did not try so hard to be so refined. And it was sad that this, the only purely musical turn, should be the only one entirely devoid of rhythmic sense. There was a first-rate illusion by P. T. Selbit, and good and varied comedy and buffoonery from Gene Gerrard, Edward La Vine, and Fred Duprez. The diction of the last is amazingly good. The Duncan Sisters are both unusually clever in impersonations of children. The less obtrusive of the two was, to my mind, by far the better. She was always the same child, and a joy to watch, while her sister, who got most of the laughs, usually got them by some incongruous momentary sophistication, either towards the infant or the adult. But an altogether first-rate evening's entertainment. K. C.

IMPROMPTUS AND ETUDES.

By EDMOND X. KAPP.

The subject next week will be Sir Thomas Beecham.

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No. 23.—*Prodigy.*

LONDON NOTES.

By LEIGH HENRY.

Novelty.

London novelties are generally amusing. Years commonly elapse between production abroad and performance here. Hence we seldom hear music representative of composers at the actual date when their music first reaches here. Or, on the other hand, we get the latest work without any compositions of the earlier periods of development, by accident, as it were, and our good critics are befogged thereby. Stravinsky's " Fire Bird " is heard while he writes " Nightingale "; the " Sacre " reaches our astounded leaders of public opinion ten years after its first concert-performance in Paris. Again, we had to hear Schönberg's " Drei Klavierstücke " unprepared by " Verklärte Nacht," songs, or " Gurrelieder." But one would have imagined that everything of Debussy would be familiar by now. Yet Anne Thursfield was able to announce the first performance of the three songs of " Tristan l'Hermite " at her recital last Thursday, some two decades after their composition and a good fifteen years since those of us who first espoused the cause of his music first perused the score. How wise the *intelligentsia* looked as they listened to " the new songs "; how profoundly certain aged gentlemen of the pen expounded their qualities, which they had had twenty years to ponder. Surely we might have an age-limit for " novelties "; things as they are shame us rather too much.

Public Opinion.

Nevertheless, Anne Thursfield sang the songs to a full audience—and gave an excellent rendition—while a few hundred yards away the Leeds Choral Union gave Elgar's " Apostles," with a galaxy of " stars," to a couple of dozen people in the stalls. Had the latter event been a performance of Stravinsky, or one of our lesser lights, unacknowledged before the war by the Rhine Festival Prize Committee, the musical pontiffs would have exultantly pointed out that public opinion—the eternal ultimate criterion—had shown that it desired nothing of such music, and, being public opinion, it was sound. The public being unattracted by Elgar, the same gentry, reinforced by comic playwrights, decry the opinion of the public. But surely what is sauce for the geese is not altogether inapplicable when other kinds of " bird " are served up.

The Ballad Habit.

Debussy can scarcely be termed " high-brow " at this date, when the whole-tone scale has penetrated music-hall and revue, when the " Arabesques " are test-pieces in many juvenile piano competitions, and when his formulæ can be recognised in many of our more popular " modernists." A good example of this, with an added spice of Ravel, is generally found in Armstrong Gibbs's work, some of which also figured on Anne Thursfield's programme, with the composer at the piano. But there are nice touches of Vaughan Williamsian folk-idiom to relieve, together with effects of a homelike character. It is not so far a cry from vaudeville when a song ends with a *pathosvoll* repetition of the words " Home once more "; particularly, applied to a poem of de la Mare, it has the true element of travesty, almost of an orthodox kind. Orthodox also, but less fitting since the rest of the setting is not ballad-like, is the strangely logical manner in which Mr. Gibbs's conception of " The Mad Prince " settles like any commonsense bourgeois on a final common chord. Nevertheless, this song and " To One Who Passed Whistling " have individual qualities, and in them the vocal line does not hover so dangerously between pathos and bathos as in the " Song of Shadows," with its almost clerical urbanity.

A Concert and Some Dance Items.

An acute sense of nice arrangement characterised the programme presented by Laurka, the American mime-dancer, at Queen's Hall on Friday. Firstly, in the intervals between her items, she had selected Eugene Goossens, with his orchestra, to provide musical relief as well as to accompany her creations. Hence we had an excellent concert, mainly consisting of contemporary music, by Stravinsky, de Falla, and Goossens himself. Public opinion, as represented by almost what Laurka's compatriots term a " capacity house," must again have disconcerted the pundits; for the new " Suite," an orchestration of four of the delightful little piano duets, by Stravinsky, was enthusiastically received, and the " Phillip II." overture of Goossens and the " Suite " from de Falla's " El Amor brujo " only little less so. No doubt, however, there were some light-minded people present, since the ironic humour and burlesque of the first-mentioned work provoked a levity never witnessed during the performance of a Beethoven *scherzo*—or even at the longest Brahms symphony.

Laurka herself presented some interesting matter, especially in the designs of the costumes which she wore, one by Baroness d'Erlanger being a masterly conception of attire as an emphasising accessory to rhythmic movement and plastic pose. This, since Laurka attaches more importance to the punctuation moments of repose between movements than to the movements themselves, proved most valuable. Her most unified effort proved to be the 18th century mime assisted by two small blackamoor pages—a veritable Verlaine fantasy in sly humour and delicacy—in which consistent pursuit of this conception provided several charming tableaux.

Her Oriental items manifested a startling uniformity of conception and design which I had not hitherto imagined to be existent in such diverse countries as Japan, Burmah, Egypt, and Persia. Gerrard Williams is to be congratulated on the taste and restraint with which he has instrumented these dance-melodies, the theme-line being generally left unadulterated, but embroidered by most charming effects of decoration in various kinds of percussion.

Music and the Music Halls.

Certainly Laurka gave us something different from the "Orientalism" of revue and vaudeville. But we must not neglect the very real part which musical interest occupies in the more progressive "halls." Sir Oswald Stoll's houses, in particular, always provide something in this way. The programme at the Alhambra is no exception. Leaving aside Francini and Elsie Olloms, "the lady conductor," save for a certain virtuosity on the part of the former which is as musical and legitimate as the more pretentious concerts of many *prima donna* singers, Muriel George and Ernest Butcher can always be relied upon to demonstrate that musical humour and parody need not necessarily be raucous burlesque to reach the music-hall public. There is a genial naturalness and reserve in their parodies which might well be studied by singers in other musical spheres who are given to affectations and exaggerations for allegedly more "serious" purposes. Of a more obvious kind, the humour of Ernest Hastings at the piano has some keen hits at pompous conventional absurdities which many solemn lovers of oratorio might well investigate. And if sheer knock-about farce in music has a place—and why not?—Elsie Bower manages well in her ragtime medleys. Daisy Wood, in well-calculated costumes, provides relief from modern jazz in catches which will please those who prefer the style of thing done twenty years ago. Of George Mozart's "Short Stories," the "Grand Gwignol" travesty, as he terms it, "Jewels and Gee Whiz," is really funny; and Ernie Lotinga's "Kings and Queens" is a not-too-far-fetched parody of the romantic thrillers which have inundated us since Hope's "Prisoner of Zenda." But, for subtle nonsense, in movement, gesture, and grimace, I rate highest the absurdities of Billy Leonard, who gives us an epitome of that typical creature, the civilianised ex-officer of callow years.

Postscriptum.

Of other events of interest space and the hustle of last week only permit me to give bare mention. At the reception in honour of Dr. Egon Wellesz, given by Mme. Mayer (Miss Dorothy Moulton), the Austrian composer gave a dissertation on the present state of music in Vienna, illustrated by interesting examples; Miss Moulton also sang the "Kirschblütenlieder." The reception took place at Mme. Mayer's residence, Cumberland Terrace, Regent's Park, on the 6th. MacArthur Ovenden's piano recital at Æolian Hall, on the 9th, included Scriabin's Sonata in F sharp, Op. 30. Slightly mannered, this pianist has sensibility of which we may expect much, once his range of expression broadens.

LONDON CONCERTS.

LOUIS PECSKAI.

A Happy Combination of Artist and Professor.

To combine the qualities of professor and artist is not an easy matter, but Mr. Pecskai does it extremely well. He has not quite the abandon that at a period, which seems but a year ago, when he was a talented youth, it appeared likely he would acquire. But to make up for it he has a broad solidity of style that is rarely heavy and which suits well the suave classical style of music he favours. His playing of Tartini's "Devil's Trill" and Beethoven's Romance in F were excellent examples of this. The Adagio and Fugue in G minor of Bach was more vigorous. His selection of more modern music, Debussy's early Minuet and Stanford's popular Reel, did not persuade us of any forward tendency on the player's part, and, though well played, did not add any distinction to the programme. Mr. Charlton Keith was an adequate, but not very inspiring, accompanist.

H. A.

The Triumph of the Leeds Choir.

The performance of Elgar's "Apostles" given by the Leeds Choral Union, under the direction of the composer, in aid of the Restoration Fund of Westminster Abbey, must form a memorable feature of the present season to those who were there. It is to be regretted that the hall was only half filled, and doubtless many have been sorry for their lack of enterprise; but, truth to tell, neither the work nor the time chosen, a Thursday afternoon, were favourable to a large attendance. The oratorio had recently been performed twice in London, and is not of a popular character. The score is most interesting to the musician, both from its bold breaking away from the old model and the ingenuity of its scheme, but the reticence and sensitiveness of the music limit the circle of its appeal.

The singing of the Leeds choristers was extremely fine. The rich quality of tone, its volume and suggestion of power, and the delicacy of its shading were entrancing and impressive. The tenors and basses were particularly resonant, and their dramatic perception was specially prominent in the scene between *Judas Iscariot* and the *Priests*. The tone of the sopranos was at times inclined to be hard, but the *ensemble* was most brilliant and the attack and release most stirring by reason of its firmness and unanimity. It was as though every member recognised his or her responsibility.

The soloists were well chosen. Miss Agnes Nicholls' voice and style were just suited to the parts of the *Virgin* and the *Angel*. Miss Phyllis Lett was no less at home in oratorio, and the beauty of her voice compensated in great measure for the deficiency of dramatic perception in certain sections of the work. The male soloists were wholly satisfactory. Mr. Norman Allin sang the part of *Judas* with an intensity of expression that was quite memorable. Mr. Herbert Heyner was extremely dignified, if somewhat cold, in his delivery of the words of *Christ*. The impulsiveness of *St. Peter* was cleverly indicated by Mr. Charles Knowles, and Mr. John Coates met all requirements as *St. John*. The London Symphony Orchestra played with marked alertness, and Mr. J. Groves presided judiciously at the great organ.

QUEEN'S HALL, *June 8th*. F. G. W.

TONIC SOL-FA: PRO AND CON.

Mr. Fuller-Maitland (Con), Dr. W. G Whittaker (Pro).

By JOHN GRAHAM.

HOW often has Tonic Sol-fa been smashed, pulverised, and destroyed! Still it lives and thrives. It is not merely founded on truth; it *is* truth; therefore it prevails. Tonic Sol-fa ought to have suffered a severe shock when that venerable Hindenburg of musical criticism, Mr. Fuller-Maitland, attacked the Tonic Sol-fa citadel in the pages of an admirable New York magazine, *The Musical Quarterly*. The article escaped my notice, and I think it is only a re-statement of former views. Fortunately it was seen by Dr. W. G. Whittaker, and he has an effective reply in the current (April) number. The two points of view are here summarised—all too briefly, but, it must be admitted, with a feeling of satisfaction that the later writer, the practical man as against the imaginative essayist, comes out of the combat with flying colours. The original statements are given within quotation marks; the replies unmarked.

"The attempt to set up the TSF system as a rival to it (the Staff) is bound to meet with ultimate failure. A great number of people in England tell you, with a smirk of complacency, that they do not sing from the old notation." The people one meets only too frequently are applicants for choral society membership and solo singers, who "tell you, with a smirk of complacency," that they know nothing of TSF, and they are always people who cannot read Staff notation of the standard of the junior classes in an elementary school. They cannot keep time; they merely guess the intervals of a tune. When a conductor explains that a passage such as A sharp, B sharp, C double sharp is merely **d r m**, and begs his singers to pencil these simple aids above the complicated notation, the Staff-by-Sol-fa singer generally gets the passage right the next time, but the pure Staffist merely guesses again, and usually guesses wrongly.

Mr. Maitland speaks of the difficulty "of reading anything like a score so as to give the composite idea of a harmonic progression by the sight of four rows of figures" (syllables?). Harmonic progressions are read in a Sol-fa score by exactly the same process that a Staffist of experience uses. Only, a Sol-faist's path is made easy for him by his notation; there is, for example, only one way of writing the dominant chord; in Staff there are sixteen ways with key-signatures alone, not counting those with accidentals.

"The representation of rests, and in general of the endurance of notes, as well as of silences, is imperfect." Anything more simple and teachable than the Sol-fa method of indicating the lengths of both notes and rests cannot be conceived.

"The absence of any indication as to the length of time during which the one part upon which the singer's attention has to be fixed, should keep silence, makes it exceedingly difficult to impart even to an intelligent choir any composition of a polyphonic character." All Tonic Sol-fa copies are printed in score, all bars of rest are clearly given; for the duration of these the singer simply keeps his or her eye upon the nearest line. Where is the difficulty?

In modern teaching of TSF it is *not* customary to consider the relative minor as "merely an offshoot, as it were, of the major scale, to be constantly referred to the key-note of that scale instead of to its own key-note." It is pretty commonly recognised now that the most satisfactory plan is to teach the major and relative minor scales as equals, merely groups of notes chosen from a common body, one with **d** as key-note, the other with **l** as key-note. This is historically the correct method.

The difficulty which Mr. Maitland finds in "reading anything like a score" does not qualify him to speak definitely on this point (indicating key-changes). The "elaborate mental calculation to the effect that the note he has approached as **s** is for the next few bars to be thought of as **d**" is infinitely less puzzling than the elaborate mental calculations that a Staff reader has to go through when passages are written in a key which differs from the key-signature. If Mr. Maitland had ever tried to teach sight-singing he would have found that here he is trying to make a mountain out of a molehill.

"Perhaps some bold TSF advocate has tried to put Bach's B minor Mass into this notation, but if so, I am sure that most people who have attempted to learn it by that notation will have flown to the safe simplicity of the Staff." I have taught this work, both Passions, more than a fourth of the existing church cantatas of the master, practically every important classical choral work from Byrd to Brahms, and numerous modern British works by Holst, Vaughan Williams, Grainger, Dale, Elgar, Bantock, Delius, and others. If I had to choose between a choir of Sol-faists using the despised translation and a choir of Staffists with no knowledge of Sol-fa there would not be a moment's hesitation. An ideal choir is one in which all members sing from Staff and have a good knowledge of Sol-fa as a foundation. Over and over again, particularly in rehearsing modern works, with their awkward intervals, terrifying notation, and innumerable key-changes, a reference to Sol-fa is the only sure means the choirmaster has of obtaining correctness from his singers.

Mr. Maitland says that the "weightiest objection which trained musicians have to TSF is based on the quality of the music provided for its pupils." But that day has passed away; there are no longer multitudes of singing classes held throughout the length and breadth of the land. In spite of the bad music that used to be taught, the extinction of these classes has been a great loss to the world of choral music. No one can argue that the standard of music in choirs and singing classes at this day is what it ought to be, but how can that be charged to the account of the notation? Is no bad music issued in Staff? Do "trained musicians" wish to abolish Staff notation because fox-trots, rag-times, sentimental drawing-room ballads, and

the like are played and sung by those people who have unfortunately learned crotchets, quavers, and clefs?

The writer has had a quarter of a century of experience in a university where teachers are trained, and he finds that the best classification he can make at the beginning of a new session is by the amount of reading ability on Sol-fa that students possess. If they know the letter notation well, they can advance very greatly in general musicianship during their short college course and the miserably small amount of time available for musical work; if not, then the task is a difficult one indeed. And Mr. Maitland blames TSF for poor taste in songs in schools!

"The singer's mind is always hampered by the temptation to repeat, instead of the words put down to him, the actual syllables which he is accustomed to associate with the notes he sings." Every teaching manual of TSF insists that the syllables must be only a means to an end, and that sufficient practice should be given to singing to *laa*. Let any elementary or secondary school music-teacher be asked as to whether children prefer Sol-fa syllables when they know a song!

In conclusion comes a statement of the attitude, not of the writer alone, but of the vast majority of choir-trainers and teachers of class-singing in the country towards this question. No system has ever been designed which is so valuable in psychological insight, in practical utility, in ease of handling, in adaptability to the general mass of the taught, as John Curwen's TSF. The easiest approach to ear-training, sight-singing, musical appreciation, is through its doors. The easiest and most effective way of teaching Staff notation is to take every step in Sol-fa first and then apply it immediately to Staff notation. The two notations should exist side by side. Where Staff only is taught, or where the amount of Sol-fa reading is strictly limited, Staff reading suffers in fluency and certainty. While misplaced enthusiasm in the early days of the movement led to a certain amount of evil amidst much good, it would be folly for the present generation of teachers and choral conductors and private singing-teachers to abandon the benefits it can bring. TSF notation should be strictly used as a means to an end, that end being the reading from Staff, the cultivation of ear and musical susceptibility.

METROPOLITAN ACADEMY OF MUSIC.

First Annual Professors' Dinner.

The First Annual Professors' Dinner in connection with the M.A.M. took place on Saturday, June 10th, at the Abercorn Rooms, Liverpool Street. About 130 professors and friends were present, and the principal guests of the evening were Mrs. Spencer Curwen, Hon.R.A.M., and Mr. Ernest Fowles, F.R.A.M.

Louis Graveur, the American baritone, has had a great success in Munich.

LETTER FROM MILAN.

British Artistes.

A NOTABLE recent feature has been the warm reception accorded to English artistes here. Olga Haley appeared twice and impressed the critics most favourably by her beautifully even tone and excellent pronunciation of Italian and French. Frederick Lamond played at the Quartet Society's concerts, and was greatly applauded, whilst Albert Coates was one of the conductors selected by the Scala authorities for the concerts which followed the operatic season. Josef Holbrooke gave an exceedingly fine selection of his own compositions, which included his Pianoforte Suite Op. 18, his Sonata Op. 69, and various songs. These were interspersed with items by Scriabin, Debussy, and Pizzetti, rendered by the vocalist Molly O'Moore and the violinist Akeroyd. The English musician's work aroused the attention of all serious music lovers.

Pizzetti's New Opera.

The postponement of Pizzetti's "Debora e Jaele," which was to have been the one novelty of the past season, evoked a considerable amount of adverse criticism, in particular by reason of Pizzetti's standing, but, owing to the structural alterations in the theatre, which, by the way, are not yet complete, it was found impossible to put it into rehearsal. The management, however, have undertaken that the production shall take place next December without fail for a series of performances, whilst there is a movement on foot to ensure that the interests of other composers of young Italy shall not be neglected.

A Patron of Music.

Musical life in Italy in general and in Milan in particular has sustained an irreparable loss through the death of Ugo Finzi, one of the magnates of the Northern city, who devoted himself unsparingly to put first-class music within the reach of the man-in-the-street. Some two years ago, when he became president of the Symphonic Concert Society, the membership numbered eight hundred, whereas to-day it is over two thousand strong. He was one of the organisers of the Toscanini Italian concert tour last year, and arranged a memorable performance at Fiume, to the delight of d'Annunzio and his followers.

Death of Ondricek.

Frequenters of the Quartet Society were grieved to hear the other day, of the sudden death, through seizure, of the violinist Ondricek at Milan Central Railway Station. Ondricek was regarded in Milanese circles, as well as in his native city of Prague, as one of the foremost virtuosi of the day. He was born in 1859, studied with Massart in Paris, and was the founder of a noted violin school in his own country. ETHEL RAYSON.

We hear from Stockholm that Ture Rangström and Tor Mann Rangström have been elected to succeed Wilhelm Stenhammar and Michael Press as conductors of the Goteborg Orchestral Society

THE NEWS.

An Interesting Jubilee.

Trinity College celebrated its Jubilee on the 14th and 15th inst. Such an event as this is worthy of special recognition, and the directors evidently recognise the fact, for the extensive alterations and improvements that have been completed to the College buildings will stand in permanent memory of the occasion, and of all that the College represents in our musical life. In this connection it is interesting to note that Trinity College was the first to establish properly organised "local" examinations, the first of which took place in the United Kingdom in 1876 and abroad in 1881. It was also through the influence of the College that a choir of music was established at the London University, a subsequent presentation of £5,000 being made by the College Corporation to the University for the establishment of the King Edward Professorship of Music.

New Chamber Music.

Felix White, who has been devoting much attention to chamber music of late, a gratifying result of which appeared in the recent Carnegie Trust award, has recently completed a new work for flute, oboe, violin, viola, and 'cello, entitled "Four Japanese Proverbs." The work is dedicated to Leigh Henry. Another chance for an enterprising quintet to show their mettle.

German Festival Prize Winners.

Prize winners at the second Rhine chamber music festival are a young scholar, Rudolf Peters, from Godesberg, near Bonn, who came in second with a string quartet, and Kurt Schubert, of Berlin, who carried off the third prize with a clarinet quintet. The judges, Prof. Haas (Munich), H. K. Schmid (Karlsruhe), Prof Strässer (Stuttgart), and Prof. Volbach (Münster) decided that no first prize could be awarded. First performances of both these works will be given in Cologne at the Gewandhaus by the Havemann Quartet at an early date.

League of Nations Honours Jeritza.

Maria Jeritza has just been notified of her election to honorary membership of the Austrian group of the League of Nations. The letter of notification pays a graceful compliment to the soprano by the statement that her beautiful voice "had made more friends in America for poor Austria than any number of diplomatists, delegates, and politicians."

Strauss Festival at Prague.

The Neues Deutsches Theater of Prague is holding a Strauss Festival this week, comprising a cycle of Strauss' operas as well as an orchestral concert. Richard Strauss, who is at present taking the springs at Carlsbad, will personally conduct his compositions, and will also attend the *première* of his "Josephslegende" at the Czech National Opera at Prague.

Promenade Concerts in Vienna.

The beautiful old "Chamber Gardens" of the former Imperial Castle have just been opened to the public for the first time in their history, and will be the scene of nightly promenade concerts throughout the summer, in which several guest conductors will participate.

Music Festival in Sweden.

A great Swedish-Finnish Music Festival will be held in the middle of June in Mariehann, Aland. Mixed choirs from Aland and Swedish-speaking Finland will take part, together with one from Stockholm.

Schönberg and America.

Walter Damrosch is in Vienna and has interviewed Arnold Schönberg. No statement has been made, but it is suggested that the purpose of the meeting was the realisation of Schönberg's old plan to visit the United States.

The Salzburg Dramatic Festival.

We have received fairly full particulars of the plans for this Festival. The hope is that Salzburg will gradually become for drama and operatic art in Germany what Bayreuth is for Wagner and Oberammergau is for the Passion Play.

Salzburg has been chosen because here are the historical roots of German drama and opera from mediæval mystery plays to the Baroque of the Austro-Bavarians. The town is the birthplace of Mozart, and its lovely scenery and the old-world architecture also make it suitable. It is hoped to build a special theatre in the future. At present the Salzburg Theatre and other halls are used. Hugo von Hofmannsthal's new mystery play, "Das grosse Welttheater," will be produced inside the lovely old church.

The festival this year runs from August 13th to 29th. Four Mozart operas will be produced, "Don Juan," "Cosi fan tutte," "The Marriage of Figaro," and "The Abduction from the Seraglio," all with entirely new scenery and costumes chosen by Alfred Roller. The singers will be from the Vienna Opera. Richard Strauss and Franz Schalk will conduct.

Max Reinhardt will direct the production of Hofmannsthal's new mystery play.

There will be two great orchestral concerts at this festival, which must not be confused with the great Chamber Music Festival also to be held at Salzburg, of which we gave particulars in our issue of May 27th.

German Reciprocity.

An illuminating instance of German ideas on commercial reciprocity in the music trades has just come to light, says the Federation of British Music Industries. More than a year ago a leading gramophone-maker wished to send three gramophones into Germany. He was informed that they could not be sent without an import licence from the German Government, and has been trying unsuccessfully for twelve months to obtain the required permission.

Another manufacturer sent experts to Germany to make records by native artists for distribution among the German population in the United States. The German Government refused permis-

sion for these records to leave the country. Representations were made through diplomatic channels, but the sole concession granted was that if the surfaces of the wax "master" records were scratched and defaced, then only would the goods be allowed to leave the country.

On the other hand, a German gramophone maker who acquired the factory and plant of a British company in Germany during the war has now issued catalogues identical with those of the former owners, and is offering the records at ridiculously low prices. Many of the artists, being under exclusive contract with the British company, are receiving substantial royalties from that company. The German manufacturer pays no royalties and is offering the records throughout the world at prices below the bare cost of manufacture in this country.

The German gramophone manufacturers have clearly succeeded in inducing their Government to keep out every outside competitor while they themselves ship their goods freely into this country and compete on unfair terms with the British manufacturers in foreign markets.

Gloucester Festival.

New compositions at the Three Choirs' Festival in Gloucester in September will be Bantock's "Prelude and First Day" from the "Song of Songs," Howells' "Sine Nomine," a new Symphony by Arthur Bliss, and a new choral work by Eugene Goossens. Mesdames Agnes Nicholls, Carrie Tubb, Phyllis Lett, and Kirkby Lunn and Messrs. John Coates, Frank Mullings, Herbert Hevner, and Robert Radford have been engaged, and the London Symphony Orchestra.

Sunday Concerts.

We regret to see that the Surrey County Council has, "in accordance with practice," refused permission for the National Sunday League to hold concerts at Kingston on Sundays. From every sane point of view the S.C.C.'s practice is a thoroughly bad one.

Winchester Competitive Festival.

Mr. S. H. Anstey, A.R.C.O., the blind organist and conductor of the Basingstoke Choral Society, has secured his choir a banner at the Winchester Competitive Festival for their rendering of an old English madrigal. Mr. Anstey has only recently been appointed conductor, and memorised the madrigal from a Braille copy published by the National Institute for the Blind.

LONDON PARKS.

Music for Sunday, June 18th.

Brockwell Park, 6.30.—Band of the R.N.V.R. Vocalist: Miss Lilian Lord.

Battersea Park, 6.30.—Band of the 1st Cadet Batt. K.R.R.

Clapham Common, 6.30.—Band of the 8th London (Howitzer) Brigade, R.F.A.

Finsbury Park, 6.30.—Band of the 91st Brigade, R.F.A. Vocalist: Mr. H. Ward Jackson.

Greenwich Park, 3 till 5 and 6.30 till 9.—Comrades Military Band (Islington).

Regent's Park, 3 till 5 and 6.30 till 9.—Band of the London Fire Brigade.

Victoria Park, 6.30.—Skepelhorn's Military Band.

TWO MODERN GERMAN OPERAS.

Schreker we know already by his Prelude to "The Masked Men" produced at the "Proms" some years back, and this opera, "Der Ferne Klang," is very much what one had expected. The plot is dramatic enough to grip the stage, and is obviously stage-music throughout, stage-music in the manner of Puccini with a perfectly extraordinary number of what are vulgarly termed "noises off." The employment of a harp in arpeggios for no less than fifteen pages of the piano score needs to be heard on the stage to gauge its effectiveness. On paper it is rather dry. Unfortunately, stage effect is not all that Schreker has learnt from Puccini, and his style is constantly reminiscent alternately of Puccini and of Richard Strauss. Indeed, in spite of some really fine moments, the opera as a whole breaks on the rock of disconnectedness, seeming to strive after two different ideals, and consequently suffering from the defects of both.

The other opera, "Die Vögel" (Brauenfels), is far more connected. It is a satire based on Aristophanes' "Birds," and should make extremely amusing hearing. It has leading motives, but is not in any way Wagnerian in its treatment thereof, and no attempt has luckily been made to infuse a "Greek" atmosphere. Nevertheless, it has far more of the universal spirit of Aristophanes than the Strauss-Hoffmanstal connection has with its Greek archetype. It is full of chorus work, much of it onamatopæic and humorous, as it is sung by such *dramatis personæ* as thrushes, swallows, cranes, flamingoes, and the like. The nightingale, true to her name, has some really magnificent solos, including the prologue, which I notice is printed separately.

It should form a piece for a coloratura soprano of modern tendencies. The music throughout is refreshingly interesting and original.

LOVETT F. EDWARDS.

NEXT WEEK'S OPERA.

Covent Garden.

Monday, 19th, 8.30, "La Bohème" (Puccini).
Tuesday, 20th, 6.30, "Siegfried" (Wagner).
Wednesday, 21st, 2.15, "Butterfly" (Puccini); 7.45, "Faust" (Gounod).
Thursday, 22nd, 7.45, "Carmen" (Bizet).
Friday, 23rd, 7.30, "Louise" (Charpentier).
Saturday, 24th, 2.0, "Magic Flute" (Mozart); 7.45, "Aïda" (Verdi).

NEXT WEEK'S CONCERTS.

This is not a complete list, but includes those which we consider likely to be most interesting:—

Lamond, Beethoven recital, Queen's, June 17th, 3 o'clock; Concert in aid of Earl Haig's Appeal, Queen's, June 20th, 8.30; Suggia, Queen's, June 22nd, 8.15; Marcia van Dresser, Wigmore, June 22nd, 8.15; George Antheil (American pianist), Wigmore, June 22nd, 3; Phyllis Lett, Æolian, June 22nd, 8.30; Mountain Ash Male Voice Choir, Queen's, June 23rd, 8; Moiseiwitsch, Chopin recital, Queen's, June 24th, 3.

CECIL FANNING:

An Impression.

By ROBERT MORLEY.

WHEN I found Mr. Cecil Fanning's suite a quiet-voiced person said, "I am Cecil Fanning. Have you had tea? Come right in, for it's hot, and you must be wanting tea anyway." We were just comfortably discussing palmistry and auras—a subject, I regret to say, of which I know but little and understand even less, but one which to a person of Mr. Fanning's inquisitive turn of mind is bound to be of paramount interest. He had on no less than three occasions been told that his aura was yellow. As I was saying, we were well away and happily engrossed, when some friends of his master and accompanist, Mr. Turpin, arrived, and we made our way downstairs; but, alas! our talk was bound to be of less interesting things. . . . He finds it extraordinary that London concerts are so badly attended, though in this respect he himself has nothing to grumble at. I murmured something about unusual weather, new poor, the slump, Bottomley's trial, and all the other things that make audiences prefer being anywhere but in a concert-hall.

Apparently in America every Tom, Dick, and Mary with or without voice takes singing lessons; and since America is religious—very, and has lots of churches and chapels, and singers to sing in them, all these nondescripts hope to get some sort of job at one or other. And since they are fully alive to their own shortcomings, they wisely attend the concerts of their betters, and this is one of the reasons why we read of the vast audiences in America. If I were less concerned with Mr. Fanning I would quote Browning, which brings me to the interesting fact that he himself is a poet of no mean standing; he showed me a charming poem, which he tells me is to appear in the *Sackbut*. One of his longest works is a libretto for a one-act opera, set to music by Francesco B. de Leone, a composer whose name we have not yet heard on this side. . . . He loves England, and nothing has pleased him better than to find some lovely songs by Hamilton Harty, which he hopes to sing on his return to the States. He painted a most amusing picture of his ardour in bringing to the notice of the English critics some American songs, and of his utter surprise at the way they were received. He is a boyish person and unspoiled, with an enormous capacity for hard work and a real simplicity combined with a solid belief in his own powers.

He has no desire whatever to go into opera. He feels he is a concert singer *pur sang*, and I think he is right; and the remark with which he ended our chat struck me as extraordinarily clear-sighted. He said, "The trouble with your opera is that the artists are concert singers, trained as such, and the methods of the concert singer are diametrically opposed to those of the operatic artist. The platform singer must create his own atmosphere, and his technique must be all the greater, since he will be unsupported by any scenery or orchestral effects, but the delicacy of his *nuances* must inevitably be entirely lost when it is a question of getting through a large orchestra."

DIRECTORS OF MUSIC IN SECONDARY SCHOOLS.

A CONFERENCE was held on June 2nd and 3rd at Harrow School. Mr. Rawlinson Wood, of Denstone, the president of the year, took the chair.

In the unavoidable absence of Sir Hugh Allen, Dr. Buck spoke on the subject Sir Hugh had chosen, namely, "What the Universities Require from the Public Schools."

The points brought forward were that there was too much music, and that too much importance was given to performers and performances. The psychological and the appreciative side of music for public school boys was pressed home. In the discussion which followed, Mr. Rawlinson Wood suggested that music should be accepted as a qualifying subject by the Oxford and Cambridge Examination Board for higher certificate and for school-leaving certificates both higher and lower. Mr. Roscoe, the secretary of the Teachers Registration Council, said that some people did not consider music an examinable subject, but he contended that it was examinable and that knowledge must precede appreciation. Mr. Sterndale Bennett (Uppingham) felt we were somewhat out of touch with the universities, and suggested the programme exchange which has been in vogue for some time in the public schools. A draft scheme was brought forward for the consideration of the Union as to the higher schools certificates, and it was resolved that members send their opinions before July 1st to the president, Mr. Rawlinson Wood, Denstone College, for further consideration. On the Thursday evening all the boys of Harrow School assembled in Speech Hall and sang for three-quarters of an hour the Harrow School songs, accompanied by Dr. Buck on the organ. The performance was a very fine one and was most inspiring. Chapel was attended next morning at 8.15. In the morning Mr. Archer Vassall, the senior science master at Harrow School, read a paper, discussing whether it is advisable that the artistic side of an emotional musical boy should be suppressed at school. The lecturer was against an exotic life and the excessive cultivating of emotion. The inclination was to become egoistic, touchy, and jealous. The paper led to a most interesting and illuminating discussion.

Votes of thanks to the President and Dr. Buck concluded a most enjoyable conference, in which the informal talks were not the least valuable.

Viennese composers of operettas no longer write for the Austrian public, but for American dollars, according to a local paper. According to the same source, Lehar has been receiving three millions of crowns monthly as royalties from the Vienna run of his "Die blaue Mazur," but this seems insignificant considering that he got $2000.00 merely for advance royalties on the American rights of the same operetta. Heinrich Berte, who compiled Schubert's music for "Springtime" ("Das Dreimäderlhaus"), has drawn some 400 millions of crowns for it in the course of the last six years, it is estimated. If only poor Franz Schubert had lived to have some small profit out of it, too!

COMPETITION WORLD.

Belle Vue Choral Contest.

MANCHESTER has not organised competitions on a proper scale, say in the manner of Birmingham. But private enterprise gives choirs their opportunity. Belle Vue Gardens on October 7th will have a contest for mixed choirs, church and chapel choirs, and individual vocalists, S.C.T.B. The syllabus may be had from the Secretary at the Gardens.

Honour's the Reward.

PONTEFRACT competitions had to be extended to include Saturday sessions, which were popular. The Assembly Room was crowded at the final concert, when Mr. Granville Bantock announced the results, adding that he was reminded of the Greek festivals. Then, as now, the reward was the honour, and the competitors came for the love of music itself. Their singing that day was more sincere than that of some of the best-known singers now before the public.

Lesson for the Soloists.

ABINGDON received the competitors of the Berks, Bucks, and Oxon Festival. Finding a vacant half-hour through the absence of some vocalists, Mr. Steuart Wilson collected the sopranos round the piano and gave them hints at close range. Then he commiserated with the contraltos on having to use such a poor translation of a song by Cornelius, in which the verbal accents were all wrong. This three counties' festival, changing its venue, necessitates much travel, but it awakens interest in fresh districts.

Hammered-out Madrigals.

MADRIGAL singing was criticised by Dr. Vaughan Williams during the competitions at Chelmsford. He said that "we had got into a stiff, hammering way of singing chorus music which was fatal to madrigal music. The chief fault lay in the fact that the choirs did not think in terms of complete musical phrases." In these competitions of the Essex Musical Association twenty-four choirs took part in the eleven classes. Mr. Maurice Besly was the other judge. A large audience attended the closing concert and singing by massed choirs in the Corn Exchange.

Summerscale's Silver Jubilee.

KEIGHLEY will celebrate the twenty-fifth year of the Summerscales Musical Competitions on Saturdays, October 28th and November 4th. Prize-winners at places like the Royal Academy of Music may not compete for the solo singing and piano medals, but there are open choral competitions, mixed, men's, and ladies'. Dr. Coward and Mr. Charles Heinrich are the adjudicators.

The People's Palace Way.

FEBRUARY was found to be the most suitable time for the children's choral festival at Mile End. Success crowned the efforts of the juniors, and the same may be said of the senior choirs, who completed their competitions at the end of May. At the closing concert four choirs joined in singing the Gloria section of the Bach Mass in B minor, with organ and string orchestra. In conducting on these occasions, Dr. Walford Davies makes a feature of leading the audience in unison singing, and Parry's "Jerusalem" suited the excellent purpose very well. Such a festival incurs heavy expenses, which becomes more difficult to meet under new conditions, and an appeal is made for financial support. The singers do their share to secure success.

Co-operation the Soul.

KENT Competitive Festival has been very successful. Maidstone had outstanding success, but it is no new thing for the Maidstone Choral Union under Mr. F. Wilson Parish (said to be flawless) to win prizes at various festivals. Mr. Salter Davies, when presenting the prizes, made a good point when he said that "the soul of the festival did not lie in competition, but in co-operation. It should encourage the love of the best music and of all the arts." Dr. Arthur Somervell was the adjudicator upon the choirs. Other judges included were Dr. Charlton Palmer, Mr. W. J. Keech, Mus.Bac., Rev. G. Ryley, Mus.Bac., and Mr. W. C. Luttman. The entries were larger than ever, and the competitors came from almost every part of Kent.

SKIPTON has an Old Scholars' Choir connected with Broughton Street School, and it was successful at Morecambe. Mr. Geoffrey Shaw commended the idea, and saw enormous possibilities for choralism if similar choirs became general.

ADULT schools of London have united to hold musical and dramatic competitions at Roscoe Street, E.C. The entries were few, but insufficient notice was given. Doubtless the first year's experience will be improved upon. Dr. R. Walker Robson heard the singers, and Mr. John A. Stebbing the reciters.

SWALEDALE Tournament of Song occupied two days at Richmond, hampered somewhat by an ill-balanced programme and for want of railway facilities and a school holiday. The seniors' day was well attended. Remarkably fine singing was that of the Northallerton Ladies' Choir. Mr. Edgar L. Bainton adjudicated.

FALMOUTH this year was visited by the Cornwall music competitors. Solo-singing contests have made a beginning here, and the need for them was evident. An extension to a third day was needed. Women's choirs and girls' clubs had good entries. Truro, Camborne, and Falmouth sent the best choirs. Camborne Basset Road School gained 100 marks for sight-singing. Mr. Harvey Grace was the adjudicator. J. G.

Carl M. Ziehrer, a contemporary of the late Johann Strauss and composer of many hundreds of marches and dances which have become immensely popular throughout Austria, is starving at his Vienna home.

The Johann Strauss Theater gave a special performance of his operetta, "Das dumme Herz" in honour of his eightieth birthday recently, and there were speeches and floral tributes. P. B.

LETTERS TO THE EDITOR.

[The views expressed by correspondents are not necessarily those of "Musical News and Herald." The Editor reserves the right to decline letters which are deemed unsuitable to our columns. All correspondents must enclose name and address, not necessarily for

Organists' Salaries.

To the Editor, *Musical News and Herald.*

Sir,—I have been very interested in the correspondence that has appeared in your excellent journal relating to organists' salaries. I would like to point out to "Keen Amateur" that organists can do, and are doing, as great a work for the service of God by playing in cinemas as in churches, provided they undertake such in the right spirit. The churches now are nearly empty, and organ recitals often meet with failure. In the cinemas all kinds of people now attend who never go to church, and many tell me they have received a blessing from the music at the cinema. I have now played the organ and directed the music for nearly two years at the Central Cinema, Harrogate, and, speaking from experience, I have the greatest consolation that people are being brought to God through this medium. The clergy know this, and before long they will be obliged to give services with religious films in our great cathedrals and churches accompanied by the magnificent organs which are now, alas! silent nearly the whole week. Organists are, after all, only human, and must be rewarded for hard work. The churches are unable to do this, hence the number of organists who to-day are leaving the church for the cinema.

WILLIAM ELBORNE

(Formerly sub-organist of Peterborough Cathedral and scholar of Caius College, Cambridge).

To the Editor, *Musical News and Herald.*

Sir,—I suppose the amateur organist *is* worth more to the parson (or parish council).

While persons who push pens or wrap up groceries during the week do persist on Sundays in being the means of depriving the professional organist of a fair salary by a perfectly pernicious system of "undercutting," musical prospects in the churches will always be bad.

Does "Keen Amateur" think that a man whose living depends upon his musical ability is going to refuse a good salary at a cinema in order that he may smugly deem himself "worthy to assist in Divine worship" for a mere pittance?

WILLIAM ALBON.

To the Editor, *Musical News and Herald.*

Sir,—"Keen Amateur" seems to think that organists are paid according to the time they devote to their duties; he mentions twelve hours per week. Many hundreds of church officials only pay from £15 to £30 per year, and some even less. This works out at from 6d. to 1s. per hour. I wonder if "Keen Amateur" works for anything like this sum at whatever is his own profession?

REGISTERED TEACHER AND ORGANIST.

Musicians' Continental Tour.

To the Editor, *Musical News and Herald.*

Sir,—May I advocate to the many societies of organists, the I.S.M., and Colleges of Music the desirability of arranging for their members (if sufficient application is forthcoming) a Continental tour during the summer holidays?

Personally, I look upon the musical Continental tour as an educational force. This year there are musical festivals, in August, in Salzburg and Munich (which are not far away), and these with Vienna are well worth a visit; while on the return journey Dresden, Leipzig, Weimar, Bonn, and Cologne should be seen. Owing to depreciated currency travelling is cheap in Austria and Germany. Paris and Lausanne, in Switzerland, make very good stopping places *en route.* I shall be pleased to help any enquirer who wishes to take up the tour.

HERBERT WESTERBY.

Two Slips.

To the Editor, *Musical News and Herald.*

Sir,—May I be allowed to point out a slip in your "Questions and Answers" page of June 3rd? Therein my "Fifty Studies in Florid Counterpoint" are stated to be published by Novello, whereas the publishers are Stainer and Bell.

J. SUTCLIFFE SMITH.

To the Editor, *Musical News and Herald.*

Sir,—Allow me to correct a misstatement in your issue of June 10th under the heading, "Dalcroze in Switzerland."

Monsieur Dalcroze is Principal of the Geneva Institut Jaques-Dalcroze, which was founded in 1915, and has no connection whatever with Hellerau. The latter place is five miles from Dresden, in Germany. Monsieur Dalcroze resigned his directorship of the Hellerau College on the outbreak of war in 1914.

ALICE WEBER,
Secretary, London School of Dalcroze Eurhythmics.

Emotion and Intelligence.

To the Editor, *Musical News and Herald.*

Sir,—Mr. Melchior Baker's dictum that music "should appeal to emotions—not to intelligence" demands instant refutation, for the simple reason that that half-baked theory is primarily responsible for most of the trash that is foisted upon us nowadays in the name of modern music.

It certainly is characteristic of the uncivilised peoples, as of babies in cradles and of dogs and cats, to express their emotions in sound, but such expression has nothing to do with fine art *until* it is allied with the æsthetic will—or, in other words, until the creative instinct asserts itself.

The desire to create beautiful forms, either for their own pure sake or for the sake of other content, is God's most precious gift to man, and provides him with a fixed star by which to steer through the strange seas of time. Conscious creation implies design, and design, if it is to be apprehended by normal sentient human beings, must be governed by the natural laws relating to that sentience. ARTHUR HIRST.

SUMMER COURSES.

A Fine Choice.

OXFORD will be visited during August by music-teachers who wish to take advantage of new arrangements for a summer course made by the Federation of British Music Industries and the British Music Society. The course is intended for teachers who are not specialists in music, but who may yet feel the need for instruction suited to their ordinary class-work. The lecturers include Mr. Frank Roscoe ("Principles of Teaching"), Mr. Robert McLeod ("Aural Training of Children" and "Song Clubs for Adults"), Mr. P. A. Scholes ("The Teaching of Musical History"), Dr. R. R. Terry ("Choir-training for Competitions"), Mr. T. Pennycuick ("Music Appreciation in Elementary Schools"), and Major Bavin ("Music Appreciation and School Violin Classes"). The lecture fee is one guinea. Hostel accommodation costs from three to three and a half guineas a week. Prospectuses may be had from Major Bavin at 117, Great Portland Street, London, W.

MANCHESTER will manage to compress within July 24-29 a course of lecture-recitals by Mr. Stewart Macpherson on "The Appreciation of Music" and five lectures by Mr. Ernest Read on "Aural Training" and "Improvisation." Dr. Walter Carroll will give one lecture on "The Training of Children's Voices." The syllabus may be obtained from Miss Hilda Collens, 197, Deansgate, Manchester.

EDINBURGH will continue to have a holiday course in music under the direction of Mr. Robt. McLeod.

FOREST GATE has the advantage of suburban lodgings and woodland retreats for students, and there at Earlham Hall is held the oldest of summer terms for teachers of music. Three terms complete the course; students practise their first-term lessons during the winter and come back next term eager to have their practical difficulties solved, and ready to benefit by study, criticism, and professorial advice on their model lessons, which are a unique feature. The Tonic Sol-fa College offer a number of scholarships, which include a grant towards rail fare; thus the expense by the student is slight. The daily training is strenuous for nearly four weeks, July 25th to August 17th inclusive. The art of teaching, voice-training, sight-singing (both notations), ear-training, and harmony are taught. The Secretary, 26, Bloomsbury Square, W.C., sends the syllabus.

PIONEERS of holiday courses in music like Mrs. Curwen find that their belief in the growth and value of such teaching aid is abundantly proved this year. I have already given some details of Mrs. Curwen's course at St. Andrews and the six weeks' arrangements at Bexhill. Now I notice that music is included in the City of London Vacation Course in Education, the membership of which is restricted to 500 teachers in all subjects. The date of the course is July 25th to August 12th. Morning lectures in school music will be given, and a special course for teachers of little children is provided in musical training, individual work, rhythmic movement, etc. The arrangements include hotel residence, after-luncheon speeches, official visits, social functions, concerts, and news by wireless. Terms can be had from the Secretary, Montague House, Russell Square, W.C.1.

REVIEWS.

Modern Welsh Songs.

IT is always commendable to find a man practising what he preaches. Most authorities agree that musical progress in Wales has been retarded by the German influence, and among the most ardent advocates of the de-Teutonising movement (already referred to in the *Musical News and Herald*) is Mr. W. S. Gwynn Williams, of Llangollen. Now Mr. Williams has shown by his own work how the Welsh feeling and sentiment can be expressed in music that accords with present-day ideals, untrammelled by German methods and idioms. He has attained this result in three well-contrasted songs—"The Patriot's Song," "Palm Sunday Lullaby," and "He Fills the Heav'ns"—which have just been published by Messrs. Hughes and Son, Wrexham. While they have the essential tunefulness, the minor passages and the chromatic modulations so dear to the Welsh singer, they are all distinguished by modern characterisation, and in each instance the inevitable conventional ending is averted. Probably the one which will make the widest appeal to native singers is "The Patriot's Song," an effective setting of stirring words by Sir John Morris-Jones. The melody is typically Welsh, with a jubilant lilt. There are some pleasing changes, and the accompaniment is distinguished by some impressive chords and general artistic variety in treatment. With original Welsh words and English translations by the composer all three songs should find favour with singers, especially in the Principality.

H. N.

Amongst interesting pianoforte music which has recently come to notice are four pieces by Ricci Signorini, a promising modern Italian, entitled "Schizzi." They are of medium difficulty and suitable for teaching purposes. Ricci Signorini has a pleasing gift of melody, but he successfully avoids writing the obvious. No. 1, "Fanciulle alla fontana," has an attractive rhythmic lilt and requires a nimble left hand; No. 3, "Ritorno al casolare," contains some effective lyrical passages. More ambitious is the collection of five pieces from the same pen, "A Nervi," which are thoroughly sincere and pianistic in character. No. 2, "Houles," is a study reminiscent of Debussy, whilst No. 5, "Carneval et glas funèbre," is really brilliant, and makes considerable demands on the technical equipment of the performer. They are published by Carisch, of Milan, under whose auspices have also appeared the beautiful settings of D'Annunzio's "I Sonetti delle Fate" for soprano by Malipiero, which are not nearly so well known as they deserve to be. Words and music are perfectly blended, for the musician is in close sympathy with the poet, and subtly reproduces the atmosphere of the word pictures.

E. R.

MINIATURES.

By JOHN GRAHAM.

A Small Holding on Music.

The recent death of Sir John Williams Benn recalled to me the days when his lightning sketches used to interest East End audiences. His early public work included the chairmanship of the Small Holdings Committee. How that movement has grown, as well as many other good things that he pioneered! I felt sure that Tonic Sol-fa was one of his former hobbies, and now I have the evidence of it before me, turned up by chance in a speech of his reported by me thirty years ago. It was in the old days of Exeter Hall. His companion hobby was in his mind, and he said, "Every man should have in his home a 'small holding' of the precious influence of music. Some twenty-five years previously he had the pleasure of belonging to a celebrated choir, the Ashcroft-Evans Tonic Sol-fa Choir." He continued: "If ever he had the opportunity of helping in Parliament those friends who desired to push the Tonic Sol-fa movement to the front he should be able to do so, not only because he was anxious to assist many old friends, but because they were advocating a method which made music easy for the people."

Prospectuses.

ALREADY the prospectuses of musical societies are being received. First in importance is the Leeds Musical Festival, but that has already been noticed as to its main features. Now, the thing to do is to note the dates in one's diary: October 4th, 5th, 6th, and 7th, Leeds.

NORTH STAFFS District Choral Society announce their twenty-second season. Five times they have won at the national eisteddfod, and their honours have been numerous, and their list of works performed is a remarkable one. Mr. John James continues as conductor, and has the co-operation of Mr. Hamilton Harty and the full Hallé Orchestra or the Birmingham City Orchestra and a chorus of 300, who will next season sing Brahms' "Song of Destiny," Dvorák's "Stabat Mater," Handel's "Messiah," and Berlioz's "Damnation of Faust."

SOME NEW SONGS.

From Goodwin and Tabb come five songs of Josef Holbrooke, "Caswallawn" (accent on the penultimate, O ye Sassenachs!), "To the East Wind," "Dolly," "The Price," and "The Old School." "Caswallawn" (poem by T. E. Ellis) tells of "old, unhappy, far-off things, and battles long ago." The brief tale is told in strong, simple bardic strains, to which broad-sweeping, harp-like chords on the strong beats supply the requisite harmonies, and the result is a song that is unquestionably to be numbered among the composer's very best. Kingsley in his "Ode to the North-East Wind" says:

> "Shame it is to see
> Odes to every zephyr:
> Ne'er a verse to thee";

but, all the same, I know of no poet who had celebrated the *East Wind* till this poem by C. M. Masterman came to hand, and—under the title of Dramatic Song—Holbrooke has set it to music in rousing fashion. Poem and music are rather long, but there is a deal of "bite" in both. There are many people who, though ever willing to tackle any music, no matter how difficult, with a foreign name attached to it, yet shrink—as from the plague—from anything bearing an English name that does not yield up all its secrets at a first encounter. This song is emphatically not for such timid souls, but the more adventurous will find much in it worthy of admiration and close study. "Dolly" is a translation of a Welsh poem by the Rev. John Blackwell, who wrote under the name of Alun and flourished—if a poet can ever be said to flourish—at the beginning of last century. The music is commendably fanciful, and has a touch of folk-song about it.

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VIOLIN SCALES.

(1) *About what speed would the scales for the violin for the Primary and Elementary Divisions for the Royal Academy examinations be taken?* (2) *Will the fourth finger or open strings be required in these scales?*—G. H.

(1) The scales need not be played fast, but they must be accurate and clear. Let them be played as fast as they can be played *easily*, but no faster. (2) Take open strings ascending and fourth finger descending. This is the method we advise, but any good system of fingering will be accepted.

PACE AND PEDAL.

(1) *Will you give a metronome rate for the Meyer-Helmund "Valse-Melancolique"?* (2) *Will you tell me whether the second bar, top line of page 12, is an interpolated bar of 2-4 time, or is it a misprint?* (3) *Also the pedal marks are not quite clear to me. For instance, bar 2, bottom line of page 11, would it not be better to pedal on the first beat and continue it throughout bar, instead of the second as printed?*—HOPE.

(1) About 108 to the crotchet. (2) No! It would seem that the dots have been omitted in the printing. (3) If you will look at the pedalling a few bars previously you will see that the marking is the same as that in the bar to which you refer. It is possible that the marking is the composer's and that he does not wish for the retention of the low bass sound. After all, it is for you to judge of your own pedal effects in music of this kind!

BOOK-TRAINING FOR TEACHING.

I am an organist, holding the A.R.C.O. and A.R.C.M. organ diplomas, but I am not a pianist, having never been properly trained on that instrument, and much to my regret now, having neglected it more than I need have done in my young days. I should very much like to be able to take piano pupils. Do you think that I could learn enough from books to enable me to teach the piano correctly? If so would you kindly suggest some?—REGRETS.

Candidly, we must reply in the negative. You would not only waste much valuable time but would probably acquire keyboard habits which it would take long to eradicate. Moreover, there is the professional aspect of the teacher to be considered. One must be qualified nowadays! Try to take advantage of one of the Teachers' Training Courses during the coming summer vacation and then measure yourself in the light of the lectures you will hear. Beware of taking pupils in a subject which is not at present your own. But there is probably no reason why you should not proceed to qualify yourself in that subject.

THE 48.

(1) *Can you tell me of a good edition of "Bach's 48" that is well annotated, giving all expression marks and notes on performance? I have Augener's edition (edited by Czerny), but would like an edition that gives the aids named.* (2) *Is it possible to get any single number?*—CLIFFE.

You are asking for an edition which deprives you of the privilege of choosing your own expression marks and incidental phrasing. Surely the best print of Bach is that which is simplest and which leaves these matters to the wisdom—or unwisdom—of the performer. The German Kroll was of this type, but there is a French print, the name of which escapes us for the moment, but which you could obtain through the Anglo-French Music Co. As for editions of the other kind, we know none of them! Novello might be able to supply you with single numbers.

THEORY AND HARMONY STUDY.

Which theory book, with exercises in harmony containing all the work necessary for diploma preparation, do you recommend? I already have the "Musical Examinee," also "The Pianist's Mentor" and "Candidate in Music," Part I.—in fact, I teach from the latter for the Rudiments of Music part of the local centre Association Board examinations.—AUGMENTED FOURTH.

You already seem to have a list of quite useful books. For the mere rudiments of notation you would find this book useful: "A.B.C. of Musical Theory," by Dunstan. For elementary aural direction you could not do better than follow Mrs. Curwen in her "Teacher's Guide." Following the chord study in the latter book would lead naturally to "Harmony in Pianoforte-Study," Vol. I., by Ernest Fowles. All these books are published by Curwen & Sons.

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COMMENTS.

24 *Berners Street, London, W.* 1.

Local Opera.

When the British National Opera Co. visited Bradford last February certain Bradford singers were engaged to strengthen the chorus. These people sang so well that the B.N.O.Co. used them again in the Leeds and Halifax seasons. From these small beginnings there emerged the idea of a permanent local organisation making a systematic study of grand opera in order to be ready if required for neighbouring towns whenever occasion arose. Having got thus far, there seems to be no reason why Bradford should not form an opera company of its own, and we hear that the subject is being strongly mooted. It should be possible, since John Coates hails from Yorkshire, as does Olga Haley. Perhaps they will try out some of the new one-act operas that the R.C.M. have recently prepared.

A New Opera House.

For some thirty years Teplitz, a town of some 30,000 inhabitants in Tzechoslovakia, has been famous for its fine symphony orchestra (which has been repeatedly conducted by Richard Strauss, Weingartner, and other great musicians) and for its excellent grand opera company, both maintained by the municipality. A new municipal opera house is being built there at a cost of some £80,000, which will contain a large house for grand opera and a smaller one to be devoted to chamber operas and dramatic plays, also a large concert hall, an exhibition hall and a cinema, as well as a restaurant and a luxurious cafe. What town of this size in these islands has so enlightened a view towards music?

Royalty Singers.

We notice an interesting letter in the *Stage* on the difficulty of securing artists to sing songs without paying them to do so. The writer must have worked in a limited circle, for there are thousands of singers in the country who sing songs entirely on their merits, and we know of more than one who has definitely refused to accept fees from publishers wishing to pay them.

Applause.

We notice in the *Weekly Westminster* an article by "E.F.C." on "Applause and the Playhouse." He points out that both the concert artist and the actor cannot give their best performances to cold or half-empty houses. There has been a very definite reduction in the volume of applause both at concerts and plays since the growth of the cinema, whose audiences are usually silent. It is certainly a disquieting position, for the only obvious cure is the formation of a claque which would lead to a far greater reduction in the quality of the work of both singers and actors than even performing to a colder audience.

Specialisation.

Ernest Newman considers that we need more specialisation rather than less in our singers. They should, he thinks, decide on their own lines and follow them. Is he right? Sooner or later it may be that specialisation is the fate that must await every artist, but it is a dangerous ideal for the youngster. He should be encouraged to take all knowledge for his province until facts become too strong for him.

Pruning Wagner.

Mr. Corbett Smith has aroused some indignation in loyal circles by his suggestion that the "Meistersingers" and the "Ring" should be cut. It was pointed out to him that Wagner moves with a great stride and leisurely. The billows of his music which Mr. Corbett Smith would like to present without the troughs between need preparation before their effect is to be felt. But Mr. Corbett Smith's point is an important one and not to be so lightly dismissed. All the world over it is known that operatic singers who take to Wagner curtail their musical life and lose their subtlety. The only alternative in the long run to the proposal that Wagner should be made less of a strain on the singers and less tedious to the audience is that his longer works should not be played at all.

Wales and Past Worthies.

Reflections on Centenary Celebrations.

By HAROLD NICHOLAS.

THERE are many forces at work which give hope for the coming of the renaissance in Welsh music. Probably the most encouraging sign is the earnestness with which the instrumental movement is being taken up all over the Principality, from the school chamber-music concert to the performances of first-rate orchestras. Thus the Hallé Orchestra gave a note of distinction to a new Welsh festival at Carnarvon on May 20th, and the London Symphony Orchestra has been booked for several visits. Next month the L.S.O. will spend a week-end at Aberystwyth for a jubilee festival of the University College, and will also make what is probably a first appearance in North Wales at the three meetings of the Harlech Castle Festival; besides which is the engagement for the National Eisteddfod at Ammanford in August.

Another important factor in the situation is the movement now crystallising for the de-Teutonising of Welsh music. In view of this movement, which has its most ardent advocates in the North, it is rather surprising that the German school should have predominated in the Carnarvon programme. Still, this festival—which, if it becomes an annual event, as the promoters hope, can easily be improved in that respect—seems likely to make an impression on artistic progress in the Principality. It was essentially Welsh, in the sense that the whole afternoon was devoted to the celebration of the centenary of Ieuan Gwyllt and Tanymarian. Now these celebrations, so generally being observed throughout the land, might be made an object-lesson to native musicians, both young and old. Probably few, even among the most fervent nationalists, realise their full significance. While such anniversaries have much to commend them—and England, for instance, might do well in honouring more of its great dead—on the other hand, there are certain drawbacks about them which have an important bearing on artistic progress. The veneration of Welshmen as a whole for past worthies is a thing to be cherished; the danger is that this hero-worship is apt to be unconsciously overdone. In music this danger is particularly acute, because those who worship too fervently at the shrine of composers of bygone days become so absorbed in their out-of-date idioms that they may be oblivious of the transitions that have since occurred in art-forms. And this danger is accentuated in the dominating influence of the Teutonic element, which has so long prevented Welsh music from developing on its natural lines. Ieuan Gwyllt and Tanymarian may justly be regarded as pioneers of Welsh music; but it is acknowledged that their work, like that of their successors, Joseph Parry and David Jenkins, has been marred by this Teutonic influence. By following their example, and relying too much on the stolid, architectural basis of construction, instead of assimilating the less restraining methods of those imaginative types more akin to the Celtic temperament, others have had their progress likewise retarded. So far as it obliterates the appreciation of modern tendencies and the acceptance of music as a cosmopolitan art, with wonderful national and international possibilities, this over-veneration of past pioneers cannot be other than detrimental. Could some of these conventions have been broken down, and the German yoke shaken off years ago, we might by now have had firmly established a truly national school of Welsh music.

Taking only a British, and not an international, outlook, it may be fair to ask what the average English musician knows of the idols whom Welshmen worship. Without disparaging the work they have done, under their own peculiar circumstances and limitations, it may be safe to assert that our friend, unless he has been some time in Wales, has never heard the names of Ieuan Gwyllt, Tanymarian, Joseph Parry, or David Jenkins, except, possibly, it be through the medium of some of their hymn-tunes. That may, or may not, be the Englishman's misfortune; still, it is a test upon which those who are inclined to overrate these Welsh composers would do well to ponder. Nevertheless, the majority of Welsh musicians persist, and will continue to persist, in exalting these worthies. And perhaps, after all, it is best it should be so, provided the national feeling and sentiment thus sustained can be directed into right channels. It is by retaining this fervour, while at the same time introducing elements essential to progress, that most good is likely to be done. For instance, with the orchestral movement, the need for which has at length been driven home, modern extremist methods, while calculated to awaken some from their apathy, may only alienate the sympathies of the majority. But, given sufficient of the Welsh atmosphere to attract that majority, you may get your audiences in the right frame of mind in which to play upon their susceptibilities with orchestras capable of exerting those modernising and de-Teutonising influences so much needed for the advancement of Welsh music.

AN ANGLO-AMERICAN MUSICAL ENTENTE.

Interview with Mr. Richard Hammond.

By WATSON LYLE.

A TALK which I have just had with Mr. Richard Hammond, President of the Composers' Music Corporation, of New York, is productive of much thought regarding the probability of a musical *entente* between Great Britain and the United States.

Both countries are, musically, much alive, the one in creative art and the other in interpretation and appreciation. In a sense, the musical art of both the English-speaking peoples of the world is in a curiously similar position. In Britain we have the long period of comparative obscurity, between Purcell and the present renaissance, to outlive in the sight of the world. Many people think that the new path, which we are at the beginning of, has an upward gradient to the heights. America, without anything to build upon or to outlive, is like a traveller consulting a finger-post to discover in which direction is the desired goal.

Beyond lies new country for both. Indications in America point to the possibility, allied to a very earnest hope, that within the next couple of decades she may, with us, occupy an important place in the van of musical art. And that is an ambition, I feel sure, that must have the warmest possible support of serious-thinking artists on this side of the Atlantic.

In broad outline, this view represents a compendium of our talk. Mr. Hammond has a wide knowledge of contemporary affairs in Europe, as well as in the States. The trend of his ideas is progressive and modern. He is stimulating to speak with, for his enthusiasm has the earnestness of the artist to whom art is a loved and revered reality. From London he proceeds to France and Italy, increasing, one feels certain, his sympathy and contact with leading spheres of thought in these countries before returning to America *via* London once more.

It is a mistake to regard the future of American music of national characteristics as being at all dependent upon negro folk-song influence, either melodically or rhythmically. The mixed European origin of the American nation tends to the opinion that when their creative musical art acquires a distinctive national idiom, it will be new and vigorous, but certainly not primitive.

American composers, at the present stage of evolution, are inevitably under the influence of the various European schools of modern music, the Russian, German, French, Italian, British, and Spanish. The musical growth of a nation, like that of an individual, can hardly avoid the acquirement of certain of the mannerisms of its teachers.

Composers with modern ideas in America, as in the European countries, are sometimes apt to have works published that properly belong to the category of experiments. This procedure is good neither for the furtherance of musical art nor for the reputations of the composers concerned. More rigid self-criticism, a contentment at first with the smaller forms, and less prolixity when the large forms are handled, would lead onwards definitely.

Mr. Hammond himself follows the line of action promulgated. For that reason much of what he has already written has been put aside, and some of his earlier published works will be withdrawn. I found it difficult to get him to talk about his own compositions at all. Among those which he regards as the best is a group of songs, "Japanese Lacquer Prints," by Amy Lowell, and the "Nocturnes" of Albert Samain. The latter is in MS., and other unpublished works include a group of settings of old French chansons; "The Flute of Jade"; and for orchestra, "Six Chinese Fairy Tales," from old Chinese legends. There are several other unpublished works to which the composer does not care to make more detailed reference, and another group of songs, settings of Elizabethan lyrics, published under the title, "Elizabethan Love Songs."

As music publishers Mr. Hammond's firm do what they can to foster a taste for modern music of the best kind, and to encourage the American composer whose work is alive, and better than a mere piling up of modernistic progressions, or dully academical, scholastic writing. Music that is worth consideration must be something more than sound creation or contrapuntal proficiency.

The cause of contemporary music and musicians in America is an absorbing interest to Mr. Hammond, and he has, along with several kindred spirits, concerned himself in consolidating the interest and support of influential people, musicians, and music lovers, in the form of a society, the "Contemporary Music Forum."

This society has as its object the furtherance of contemporary music, bettering opportunities for musicians, and fostering the appreciation of music of real merit. There is a small annual subscription, but the officials are all voluntary, with the exception of the secretary. Miss Dorothy Lawton, the chairman, is connected, professionally, with the music department of the New York Public Library, wherein she does much to advance the cause of British and modern music in general. She is an Englishwoman, and another lady of our nation who has exerted herself in this way in New York is Lady Dean Paul (Mme. Poldowski).

The meetings of the "C.M.F." take place at members' houses, and are not concerts, in the ordinary sense, but auditions which serve as a point of contact between the composer and the producer, performer, publisher, and patron of influence. Works by new composers and unpublished works by known composers are thus given a hearing by members who are publishers, critics, or artists and who are expected to do all in their power to help forward any work in which they feel interested.

Existing societies here nearly all concern themselves with helping forward instrumental works and organising public concerts. A similar society, linked with the American one, would not clash with these, and would be valuable in the consolidation of the entente hinted at in my heading.

THE ACCOMPANIST.

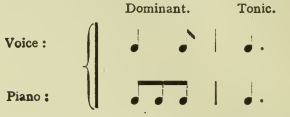
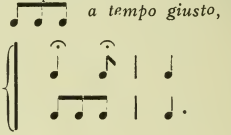
A Protest.

By E. N. HAY.

THE fact, pointed out by a correspondent in a contemporary, that the concert accompanist gets more kicks than ha'pence in the way of Press notices, reminds us that the Pressman is not the only one who fails to give that poor devil his due. How many artistic kicks does not the man at the piano receive from the distinguished *prima donna* and *tenore robusto* (more often from the former) whom, in their marvellous meanderings around the note or beat, or both, he often saves from utter fiasco?

Indeed, if we pursue this train of thought, we must arrive at the conclusion that that long-suffering man, the little lamb at the keyboard who meekly follows Mary and leaves her not even when she pauses for five or six beats upon the high note of the dominant chord in the last cadence, is the worst enemy of progress in the concert world. Were more of our accompanists of the courageous type, who would scorn to pander to the appalling vandalism that is rife amongst nine-tenths of our best-known singers, we might be spared the annual plethora of half-fledged *débutantes* against whom Mr. Edwin Evans has recently lifted his voice in bitterness. The story is told of the "star" who, some years ago in London, remarked as she approached the stage: "I'm always so shaky on that B flat in page 4. Now, do give it to me, Mr. H." Mr. H. bowed courteously, but was silent. When the time for the B flat arrived he was still silent, and, of course, the "star" fell ignominiously. When she demanded later why he had failed her thus, Mr. H. responded pleasantly, "But, my dear lady, I came here to accompany your song, not to teach it to you. Now if you would care to see my prospectus of tuitions . . ."

The truth is that there are passages in every song where, to achieve an ideal unity, the singer must accompany the accompanist. In short, they must be collaborators, not despot and slave. We have been blind to this truth so long because of the old-fashioned doctrine—still unexploded, even in Queen's Hall—that the perfect accompanist is he who follows the singer. Now it is too much to ask of the former that he shall be an art propagandist in songs whose accompaniment follows the vocal line beat for beat, *e.g.*, in "Sea Fever." If the vocalist in such a song choose to overload it with *rubato*—the cheapest way to achieve "expression"—we must pardon the pianist for adopting the Mary's little lamb attitude, since the composer has decreed that the vocalist is to be top dog. But such songs, in the modern art-song curriculum, are but isolated instances. In all cases, where the piano has a definite figure of melodic and rhythmic significance, the pianist has every right to insist that that figure be not ruined by vagaries which pay more reverence to the applause of the gods than to art and its votaries. And we shall have made a decided step forward when our accompanists begin to insist upon that right.

To make this matter clearer, let us take two instances by way of illustration. In Liszt's "Lorelei" the 9-8 section has this cadence:

Granted that the cadence usually demands a *rallentando* (a questionable tradition, and one certainly run to death), there are three possible results:—(1) The tyro, who thinks he does his duty nobly by synchronising with the singer on the beats, letting the pulses take care of themselves, will play his *a tempo giusto*, with this result:

(2) The "perfect" accompanist (often a man of high ideals, but, having a wife and children, forced to be Mary's little lamb) will at once observe the singer's *rall.*, and will support it with a corresponding slackening of rhythm. But supposing the singer to be our simpering *prima donna* with both eyes fixed on the gallery, supposing her idea of *rall.* is to turn *Liszt's* ♩ into a 𝅗𝅥 —what then, in the name of Art? (3) The ideal rendering is, of course, that in which the singer will appreciate the responsive *rall.* of the accompanist by accepting, *pro tempore*, his rhythmic conception, and so will bring her ♪ legitimately with the third note of his triplet.

My other illustration is a personal experience with one of our most famous lady vocalists. The song was "Knowest thou the land" from "Mignon." At the rehearsal we achieved, between us, a glorious muddle. In my endeavour to be the perfect accompanist the flute semi-quavers became mean little snippets of 𝅗𝅥 with weird silences interpolated. "Don't mind me," she exclaimed amiably; "go right on in strict time." I took the hint at the concert. Result: harmonic chaos for ten bars or so, with a premature accouchement of the tonic chord, followed by a *tasto solo* of two bars, during which I wiped my heated brow. I then gently reiterated the tonic, just to relieve the anxiety of those who might have feared that it had not survived the fiery trial of its nativity. Later in the evening she and I were perfectly happy in Herman Löhr's "Rose of my heart." Some song! Some rendering! And the good old full-bosomed pause on the last high G—splendid advertisement for the lady's *corsetière*. And everywhere that Mary went the lamb—my modesty forbids the conclusion of the quotation.

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No. 24.—Sir Thomas Beecham.

LONDON CONCERTS.

HAROLD BAUER.

It was good to hear Mr. Harold Bauer again, for he is an exceptionally fine pianist who thinks as he plays and plays as he thinks. His second recital showed his abilities to greater advantage than his first. It made his versatility more prominent. He began with pieces by Claudio Merulo, Couperin, Rameau, and Leonardo Leo, and presented them in a manner that suggested their period. In particular the interpretation of Couperin's "Les Carillons de Cythère" was remarkable for vividness, variety of tone-colour, and delicacy. In more modern works, notably in Brahms' Sonata in F, No. 5, Mr. Bauer was inclined to linger over slow passages until their sweetness seemed too long drawn out, and in Schumann's "Scenes from Childhood" there was a tendency to overemphasise, but such flaws were made prominent by the masterfulness of the execution and the prevalent virility of the performances. F. G. W.

WIGMORE HALL, *June 7th.*

A FINE BRAHMS PLAYER.

Lena Kontorovitch Succeeds where Others Fail.

Miss Lena Kontorovitch is one of that class of violinist, fortunately a fairly large one, that comes below the highest rank, yet possesses a high degree of musical feeling, some personality and occasionally individuality, and, of course, a fine technique. She produces a tone that is small and curiously veiled, which suits much of the Brahms Sonata in G major, but on this occasion was spoilt from time to time by a misunderstanding as to the quantity of tone between the violinist and her pianist, Mrs. Hobday. This is a difficult work in which to get exactly the right focus, but, except for these one or two points, they got it admirably. The Bach G minor Sonata for Violin alone was also very well played, though with not quite the same distinction of style and perfect poise. For her concluding group of smaller pieces Miss Kontorovitch drew on Dvorák and Schubert in Kreisler's arrangements, Kreisler himself, Beethoven as arranged by Prof. Auer, and Paganini. H. A.

ÆOLIAN HALL, *June 9th.*

FRIEDA HEMPEL.

Gifted with one of the loveliest voices in the world and singing a very popular programme, Miss Frieda Hempel's success at her concert was a foregone conclusion. Her voice sounded big even in the Albert Hall, and she made a most striking picture. The finer shades of interpretation were perhaps hardly called for in the music she chose.

ALBERT HALL, *June 11th.* R. M.

A LITERARY CONCERT.

Miss Lucia Young's Poetical Song Translation.

Miss Lucia Young's concert of Schubert, Schumann and Brahms songs was almost as much a literary event as a musical one, for its *raison d'être* was the presentation of a series of new translations. Miss Young is evidently a poetess of keen musical sensibility, or a musician of rare literary ability and taste. About a score of the songs of these three composers had been provided with new English versions that were as far above the doggerel which serves in most cases as the music is above that of the facile writer of music hall songs. And the send-off these versions received was almost equally good, for Miss Young had to help her Miss Olga Haley, Mr. John Adams, and Mr. Frederick Ranalow, who, although the last-named was out of voice, sang with excellent feeling. The concert concluded with the "Liebeslieder walzer," in which the pianoforte duet was played by Mr. O'Connor Morris and Mr. Angus Morrison.

WIGMORE HALL, *June 12th.* H. A.

FAULTS AND MERITS.

Miss Sibyl Cropper has certainly increased her artistic reputation, if she has emphasised her vocal faults, by her recitals this season. She has deepened esteem for her abilities by the eclectic nature of her programmes and the intelligence of their interpretation. Her perception of consistency was evinced at her last recital by her engagement of Mr. Gerald Cooper to accompany the excerpts from Lully and Orlando di Lasso on a harpsichord, and her paying chief attention in her renderings to the melodic contour of the vocal part. Miss Cropper has not acquired the art of the true mezzo-voce singing, and consequently her interpretations of Rhené Baton's "Crépuscule" and Debussy's "La Mer est plus belle" were not so effective as they otherwise would have been, for it was evident that the intentions of the composers were perceived. In these songs Miss Cropper was accompanied on a pianoforte by Miss Anne Mukle. A pleasing feature of the recital was a duet by Handel, admirably sung by Miss Cropper and Miss Ethel MacLelland. F. G. W.

WIGMORE HALL, *June 12th.*

ANGLO-BOHEMIAN MUSIC.

John Ireland's Sonata Played by Composer and Balokovic.

The utterly inapposite statements as to Mr. Zlatko Balokovic's linguistic, political and social qualities issued by his agents on the programme of his recital rather disposed one to be disappointed with his playing. Fortunately, however, he is big enough to rise above such methods of advertising, and although one could have wished he had not thought it desirable to appeal to the lower musical instincts of his audience by a showy performance of Paganini's D major Concerto and the short pieces in his last group which were almost of the same quality, he proved that he could be a fine artist on occasion. His playing of Mozart's D minor Concerto was a well-phrased and beautiful-toned interpretation, but it was in the First Sonata of John Ireland that he appeared most to advantage. In this he was joined by the composer, and a remarkably well-balanced and restrained performance was given. In its freedom of rhythm and strongly emotional character, this was different from those we have heard of the

same work before, but the Romance in particular was as beautiful an example of cantabile playing, both on the part of the violinist and the pianist, as we have had for some time. His accompanist in the other works was Mr. Serge Krish.

QUEEN'S HALL, *June 13th.* H.A.

ARTISTIC ECONOMY.

There was true economy in Mr. Cecil Fanning's idea of giving the same programme at the third and fourth of his recitals, and it was an economy that all the critics appreciated. Not that there is any desire to avoid Mr. Fanning's recitals, but because when a singer gives four within a short period it becomes difficult to say anything more than has been said concerning the vocalist's abilities. It is no little to the credit of Mr. Fanning that his articulation is so clear that we can safely omit having the text of the songs printed on the programme, and the fact is worthy of record. He is inclined to over-emphasise and to use force when persuasion would be more convincing, but much may be forgiven a singer so vocally gifted and so earnest and exuberant in his readings. The comparisons set up by singing the original and Berlioz's settings of two of Thomas Moore's lyrics were interesting, but were not favourable to Berlioz. Mr. H. B. Turpin was at the pianoforte.

WIGMORE HALL, *June 13th.* F. G. W.

INTERESTING PROGRAMME.

At her third recital Miss Rosalie Miller trusted almost entirely to foreign songs wherewith to entertain her audience. Her selection was far-reaching, and in some instances did more credit to her wide reading than to judicious consideration of her means. It was interesting to see a group of Gustav Mahler's songs, but the interest was scarcely maintained in the hearing. Miss Miller was most successful in her renderings of French songs, two of which, Hué's "Le Passant" and Roussel's "Le Bachelier de Salamanque," were encored. A like distinction was bestowed on Roger Quilter's setting of Henley's "Song of the Blackbird." The accompaniments were most sympathetically played by Mr. G. O'Connor-Morris.

WIGMORE HALL, *June 13th.* F. G. W.

DELIGHTFUL SINGING.

The fascination of really beautiful singing was keenly felt at Miss Elisabeth Munthe-Kaas's recital. The essentially musical and pure quality of her soprano voice and the perfection of its response to her thought and desire invested all she sang with captivating charm. The programme presented widespread variety. Bach's "Pfingstcantata" and Bellini's "Casta Diva" call for greater difference of treatment than perhaps the singer realised; otherwise her interpretations were thoroughly in consonance with their subject. In particular the rendering of Liszt's "Die Loreley" was a triumph of discreet emphasis of the romantic and picturesque. No little of the enjoyment of the recital was due to the sympathetic and poetic way in which the accompaniments were played by Mr. Fridtjof Backer Grøndahl, whose performance of César Franck's "Prelude, Chorale, and Fugue" was remarkable for artistic sensitiveness.

WIGMORE HALL, *June 14th.* F. G. W.

CLASSIC TRADITION.

London Trio in Tchaikovski: A Sonata and some Modern Music.

The present system of the London Trio of choosing their programmes on a plebiscite basis makes for popularity but gives the critic little to say. They played the Tchaikovski Trio "In Memory of a Great Artist" with the solid reverence which marks all their renditions of the classics, and Madame Goodwin and Mr. Pecskai were quite happily associated in the "Kreutzer" Sonata. The vocal part of the programme was supplied by Miss Mary Ogden, a young mezzo with a good voice which at present is little developed. Neither she nor Mr. Pecskai found anything sympathetic to themselves in Holst's "Four Songs for Voice and Violin," though technically their performance was a good one. H. A.

WIGMORE HALL, *June 15th.*

THE FAMILIAR.

Only a few lines are called for concerning Miss Tilly Koenen's latest recital, for her voice and style are well known to London music-lovers. On this occasion she made up her programme entirely from the songs of Schubert and Richard Strauss, thus presenting old and modern lyrical art in striking contrast. Her interpretations were always artistic, but not always so finished as desirable.

WIGMORE HALL, *June 16th.* F. G. W.

NEXT WEEK'S OPERA.

D'OYLY CARTE.—June 26th, Prince of Wales Theatre, Birmingham.

CARL ROSA.—June 26th, King's Theatre, Hammersmith.

NEXT WEEK'S CONCERTS.

This is not a complete list, but includes those which we consider likely to be most interesting:—

Moiseiwitsch, Chopin Recital, Queen's June 24th, 3; Harold Samuel, Bach recital, Æolian, June 24th, 3.15; Oriana Madrigal Society, Æolian, June 27th, 8.15; Walter Rummel, Wigmore, June 28th, 3; Pachmann, Chopin recital, Queen's, June 29th, 8.30.

LONDON PARKS.

Music for Sunday, June 25th.

BROCKWELL PARK, 6.30.—Band of the 8th London (Howitzer) Brigade, R.F.A. Vocalist, Mr. Manuel Jones.

BATTERSEA PARK, 6.30.—22nd Batt. London Regiment Band.

CLAPHAM COMMON, 6.30.—Comrades Military Band (Hackney).

FINSBURY PARK, 6.30.—Band of the London Fire Brigade. Vocalist, Mr. Arthur Evans.

GREENWICH PARK, 3 TILL 5 AND 6.30 TILL 9.—Band of the R.N.V.R.

REGENT'S PARK, 3 TILL 5 AND 6.30 TILL 9.—Skepelhorn's Military Band.

VICTORIA PARK, 6.30.—The G.P.O. Military Band.

MUSICAL CRITICS.

Are they of any Use?

By H. E. BATES.

THE musical critic may be considered from several points of view. He may be regarded, for instance, in the same light as the flea on the dog—useful to keep the animal from worrying too much about the miseries of his existence. Nothing is so effective as a little righteous indignation in preventing the ravages of that morbid introspection to which the artistic temperament is liable. And few things succeed better than a nasty criticism in the morning papers in wholesomely angering the musical artist—one of those sarcastic notices which leave him more convinced than ever that critics are ignorant and petulant asses, and probably mercenary hirelings into the bargain, perhaps suborned by rival artists to do him out of just recognition.

There are other senses in which we may consider the critic. (Even the humblest housefly has its uses, if we could but discover them.) The writing gentleman helps to adorn the columns of the daily papers, to give that indescribable and charming quality of tone which talk about art always conveys, especially if the critic is very autocratic or very difficult to understand. It is unnecessary to point out how useful he may be in providing free testimonials for incipient artists, or in maintaining the expensive reputations of *prima donnas*, or in preventing the over-crowding of the world of creative or executive music by giving early knock-out blows to budding reputations and so acting as the medium of the eternal law of the survival of the fittest.

There are those who believe that neither houseflies nor critics have any use at all, that they are mere inventions of the devil, which, as we cannot suppress them, we must endure. Nobody wanted them, nobody asked for them: they simply exist.

That is a feasible view. Plainly, some people are predestined to be musical critics, just as some sportsmen appear to be born into the world simply to chase foxes out of it. These facts are part of the incomprehensible nature of things. One is entitled to ask what can be the Creator's intention in bringing into the world a man who (to quote Sir Arthur Quiller-Couch) could write:

> To say that Mr. Lamond successfully avoided moments that might at times, in these works, have inclined to comparative disinterestedness, would be but a moderate way of expressing the remarkable fascination with which his versatile playing endowed them.

We all know well enough that the critics contradict themselves and each other, that their judgments have over and over again been stultified by the general opinion after the lapse of years, and that there is no such thing as an infallible critic. If there were, he could quickly die from excess of perfection.

But let us be merciful to the critic as we are strong. In the first place, let us pity him, the victim of an unfortunate instinct, which compels him to indulge it, even at the price of life-long poverty. Few critics have ever become rich men by their work. Yet such is the strength of the instinct which possesses them that no musical critic was ever known to turn ironmonger or soap-chandler out of disgust with his profession. Mr. Bernard Shaw is one of the very few known examples of a musical critic ever forsaking his job at all.

Secondly, let us remember that, after all, we ourselves are not so very different from the critics. In fact, we are all private critics, with all the failings, leanings, tergiversations and weaknesses of the tribe. The only real difference is that instead of writing our views for the press (not all of us could do it so prettily and keep on saying something fresh all the time so as to prevent the editor from thinking we were getting stale and used-up), we pour our opinions into the ears of patient friends who cannot turn us down quite so easily as they can a newspaper.

Strange as it may seem, our views are not necessarily better than those of the critic: they may even be worse. The critic, after all, is only a fairly well informed representative member of the general public who says in print what many of the rest are saying (or would say if they could think of it) in private.

To rate his function no higher, the critic is often useful because he can save us the trouble of thinking, and even enable us to pass well-informed judgments without incurring the trouble of stirring out of doors to go to a concert!

Whatever the inadequate reason for the original existence of musical critics, whatever their malevolence, their stupidity, their folly and their pride, whatever the horror with which composers, platform artists and concert managers regard them, whatever their sins and their superfluity, the fact seems to remain that we cannot do without them. The final reason appears to be that artists always hope to please these mighty beings and so secure a good notice, the entrepreneurs trust their shows will get a good free advertisement, and the general public, even placing the critic at his lowest, has the inestimable advantage of having somebody to quarrel with.

And you never really know your own opinions until you quarrel over them.

BRITISH MUSIC SOCIETY.

Conference Programme.

Friday, June 30th.—11 a.m.: Open debate at Æolian Hall on "A Musical Public and how to encourage it." 8.30 p.m.: Kneller Hall Band at Royal Albert Hall.

Saturday, July 1st.—11 a.m.: Members' debate at Æolian Hall on "The Future of the B.M.S." 7.45 p.m.: Reception banquet at the Waldorf Hotel.

Sunday, July 2nd.—English church music at special services at Westminster Abbey, Westminster Cathedral, Southwark Cathedral, and All Saints Church, Margaret St., S.W.

Monday, July 3rd.—8.15 p.m.: Concert of contemporary music at Seaford House, Belgrave Sq., S.W.

Granada Festival.

We have received good accounts of the very great success of Miss Greville's singing of English songs. Further concerts have been arranged by M. de Falla.

THE END OF STUDENT LIFE.

By JOHN GRAHAM.

A PLAN which is worth imitating by English college authorities came under my notice while I was on a visit this month to "beautiful Balholm," on the Sognfjord in Norway. A party of about twenty-four women students of the training college in the educational centre at Skara, in Southern Sweden, have now completed their four years' course. Instead of their leaving college in the usual way—fed up with each other's company and exhausted by study and final examinations—it was decided that they should wind up with eight days' travel together. The rival claims of Northern Sweden and of Norway were long discussed. Would Norwegians be friendly? Was not travel in a different country an advantage to teachers? The result has proved to be decidedly beneficial. These high-spirited girls made friends wherever they went, and, as their travel superintendent said, "they were frightfully happy because they had never met with greater kindness." They climbed up the fjelds, swam in the fjords, flitted about in motor boats, and ascended amongst the snows and glaciers. Some of them resolved that 'midst such scenes they will spend their honeymoon. What interested me most were their evening entertainments. They began with the popular Sinding's Valse Triste. The Grieg albums in the Peters' Edition which are to be found on every hotel piano-top were available. Groups of four or more girls stood round the piano and sang unison and two-part school songs in a sweet, simple fashion. A favourite item, which they repeated, was a singing game representing different trades, acted while they sang and danced. These were the preliminaries to the dances which they kept up for a couple of hours.

Anyone who has seen the peasant dances performed by experts at Skansen, the Stockholm pleasure resort, will realise the vigour and heartiness of these Swedish girls while they danced round a large ball-room. If they had had men partners they would have been lifted in the air and swung off their feet in a madder career than their present, boisterous enough, manner. Norwegians and other visitors were soon infected with the enthusiasm of the girls, and there was general dancing in the old-fashioned way. If Sweden has any modern movement in music and dancing, it does not trouble these girls, who come from all parts of their country. Folk song and dance will always have their appeal. The Swedish sort may be rudimentary compared with the intricate rhythms and melodic invention of some Southern countries, but it is straightforward and typical of the people. Such folk songs as I heard may be sung by the youngest children, and will last their life-time. And that is the kind of music which should be best remembered when teachers go out into professional life, providing an abiding memory of happy student years and faithful girl companions.

The time of my leaving Balholm synchronised with the departure of the Swedish party. During a long motor-boat journey to Flaam, I learnt that this itinerant finale of the students is a new idea of their gymnastic instructor and hygienic lecturer, Miss E. Lindelöf, who lately returned to Sweden from Bedford Physical College. She was the translator of "Lekstugan," the popular collection of Swedish folk dances in Curwen's English edition. I asked how she managed to give such a tour to elementary school girls at the age of about twenty-one, when their parents had been paying for their instruction for four years, and for the preliminary course in addition. The college had a bazaar, and gave an evening of music and folk dancing, thus raising most of the expenses, which the touring agencies, Bennett and others, reduce considerably for students. All educational matters interest the Swedes. There is an agitation to compel all children to begin in the elementary school in the Danish way. Skara owes much to Miss Lindelöf for her forward movements: hygienic, calisthenic, and foreign travel pioneer for women teachers.

THE SOCIAL SIDE OF OPERA.

The Grafton Galleries were thronged with members and guests, when, on the evening of the 18th inst., the Music Club gave a reception to the directors and artists of the British National Opera Co. The chairman of the Music Club, Mr. Alfred Kalisch, welcomed the guests and reviewed the good work done by the directors and artists. "If it has been said that some performances of the season now coming to a close have not been perfect, nobody has been more aware of it than the artists and directors themselves; and this fact is in itself a guarantee that with further experience the already high standard of work will improve still further." Mr. Kalisch then compared some of the recent Covent Garden performances to what he heard on the Continent, and said that the B.N.O. Co. had every reason to be proud of the standard which they had attained. He hoped that the artists and directors would meet with unstinted approval and encouragement from the public. A very interesting and artistic musical programme followed, in which Miss Sarah Fischer, Mr. Tudor Davis, and Mr. Raymond Ellis, members of the Opera Co., as well as M. Balokovic (violin) and Mr. Solomon (pianoforte) took part. Members and guests then adjourned to the refreshment room, where many old friends met and new acquaintances were made.

G. A. P.

Tobias Matthay Pianoforte School has acquired premises at Wimpole Street with a better concert and lecture room. There are at present between 300 and 400 students in this School.

The Melos-Verlag sends particulars of its thirteen concerts of modern chamber music which have taken place in the last season. Works by Bartók, Malipiero, Schönberg, Milhaud, Honegger, and Karg-Elert have been performed. The works by English composers were Gerrard Williams' 2nd String Quartet and Goossens's Violin Sonata, Opus 21. All works are performed at least twice.

LETTER FROM DENMARK.

"Cosi fan Tutte" Revived.

THE reviving of "Cosi fan tutte" was the most wholly satisfactory representation the opera gave us this winter, though the *mise-en-scène* might have been a little more elegant and imaginative. But in Birgit Engell and Helge Nissen the opera possesses two artists with so rare qualifications for Mozart that any stage in Europe may envy us them. Their singing and acting as well are impressed by such style, charm and elegance that it is quite delightful both to see and hear. All the many charming *ensembles* went off with speed and verve, and the orchestra under Höeberg's bâton played with the discretion, quality and warmth due to Maëstro Mozart, as this *model-ensemble* is able to in its leader's happiest moments.

Mascagni's "Little Marat."

The only opera-novelty of the season was Mascagni's latest work, "Little Marat," which our opera has honoured itself by producing as one of the first stages out of Italy. "Little Marat" is indeed a pleasant novelty, showing an evident and enjoyable development in Mascagni since, a quarter of a century ago, he wrote his famous juvenile work "Cavalleria Rusticana." Now he aims much less than earlier at broad effects, both orchestrally and in his melodies, while in his characterisation both of figures and situations he approaches life much more than he used to do. His choruses are brilliantly formed, and the soloists, too, are given beautiful and effective stanzas. In the love-duet we find again the swelling glow of young Mascagni, but in the parts of the carpenter and the soldier the ripe master of music in firm lines draws his *men*.

The action plays at the time of the revolution, and the scene is set in Nantes, where we see a young nobleman's struggle to save his mother from the clutches of the revolutionaries. A little girl of the revolution, *Mariette*, helps him, and at last he is able to take both her and his mother away from the town on board a ship.

An Opera by Sibelius.

The event of the season, however, was Sibelius' eagerly expected new dramatic composition, "Scaramouche." It has been said that the librettist, Paul Knudsen, has here tried to make a new dramatic form. This does not hold true on nearer examination, which shows that the "new" is only a somewhat altered form for melodrama, combined with expressive miming. But thanks to Sibelius' music these unities put together make a complete whole of a sometimes rather brutal but strong and imaginative stamp. We are in *Leilon's* house at a festival, his young wife, *Blondelaine*, is induced to dance before her husband and her guests. But the hackneyed music does not satisfy her, so Leilon calls in a gipsy orchestra just passing the house. Their chief, *Scaramouche*, plays with such passion that Blondelaine becomes impressed, and, in fury Leilon turns him out. But Blondelaine cannot forget, and follows Scaramouche, as hypnotised, into the moonlight wood. At morning time she returns to her disconsolate husband. Scaramouche follows and tries to entice her away with him again. In despair she stabs him and hides his corpse. In order to divert Leilon's attention she is going to dance to him, but a broad stream of blood slowly makes its way down the floor. Blondelaine slips in it, falls and dies at the feet of her petrified husband.

Sibelius' music to this crass text is thoroughly worthy of the great Finlander. From the high-road of every-day life it beats a path far into the juggling land of fancy. And the intuition of his genius hits with the more power and security the deeper the poem allows him to penetrate into the obscure mysteries of spiritual life. The maëstro of nearly sixty years with "Scaramouche" made his first coherent dramatic work, which proves that his faculties in this new sphere are fully equal to the best he has produced in other fields of music.

FRITZ CROME.

LEEDS MUSICAL FESTIVAL.

(From our Correspondent.)

WHILST there are few long choral works in this year's programmes, a number of exacting shorter ones make considerable demands on the chorus by reason of their diversity of mood. Consequently, the work of rehearsal is extensive and heavy. Weekly practices at both Leeds and Huddersfield are held by the Chorus Master, Dr. A. C. Tysoe, F.R.C.O. (Leeds Parish Church). Last Saturday the two sections of the chorus assembled in Leeds Philosophical Hall for their first full rehearsal under Sir Hugh Allen. The music then practised was confined to that of Bach and Parry, two composers with whom Sir Hugh is specially at home. His wealth of knowledge of Parry's works, derived from close personal association with the composer, was put before the Festival chorus in a characteristically forceful and humorous way. The spectacle of the Oxford Professor of Music, in his shirt-sleeves, vehemently marking the rhythm of Bach's Cantata, "O Light Everlasting," was one that will stick in one's memories of this fine work. Another cantata, "Since Christ is all my Being," received careful rehearsal, as also did the eight-part motet, "Come, Jesu, Come." In Parry's "Ode on the Nativity" great pains were taken to ensure clear enunciation of Dunbar's words, the whole chorus, about 300 strong, being set to recite passages in order to discover the literary scansion of the sentences. Three of the "Songs of Farewell" afforded opportunity for some really beautiful singing, delicate in *nuance*, yet sonorous in *ensemble*. Sir Hugh Allen tells me that he is delighted with the splendid responsiveness of the singers. Under Dr. Tysoe's careful training the chorus has made marked progress recently; and with continued effort and diligence there is no reason why the superlative choralism for which the Leeds Festival is celebrated should not be fully maintained this year. On July 1st Mr. Albert Coates arrives to take charge of the choral works for which, together with the various orchestral items, he is responsible.

A. J. D.

THE NEWS.

Elizabethan Music.

Sir Hugh Allen has been giving an interesting talk on the beauties of music in the Elizabethan virginal books, playing illustrations with the assistance of Herbert Howells. He played "La Volta" in the renderings of both Byrd and Farnaby, and the favourite "Carman's Whistle."

Cinema Music in Summer.

Mr. Arthur Roby gives very good advice to musical directors on the choice of music in summer. The audience is in a holiday mood and should be given what it wants. Do not attempt to educate it. It is not there to be made to understand the development of a fugue. Your band, too, has to work under conditions which are much less pleasant in summer than in winter. The cinema is a business speculation and the popular taste must be followed in every department.

A New Amateur Orchestra.

Amateur musicians in London have recently formed a new society, called the "London Amateur Orchestra." The full complement of wood-wind and brass is already obtained, and it is proposed to give two full concerts next season. Mr. Wynn Reeves is the conductor.

Moiseiwitsch Chopin Programme.

Moiseiwitsch will make his last public appearance in London this season at the Queen's Hall on Saturday afternoon next (June 24th), when his programme will be a popular "all-Chopin" one.

Contrast of Age and Youth.

On the occasion of the National Brotherhood Festival at the Crystal Palace on June 10th, which was attended by members from all parts of the kingdom, Mr. G. William Williams, who is seventy-seven years of age, conducted the choir, and Mr. Arthur Sharman, who is not yet twenty, was at the organ.

School Song Competition.

The London School of Dalcroze Eurhythmics offers a prize of six guineas for the best set of words suitable for a school song. The competition is open to past and present students of the Dalcroze method. Entries, addressed The Secretary, Dalcroze School, 23 Store Street, W.C., marked in the corner "Song Competition," must reach the School not later than October 1st, 1922.

Old-time Operas at Munich.

The three one-act operas, "Acis and Galatea," by Handel, "La Serva Padrone," by Pergolesi, and "The Village Barber," by Johann Sczenk (one of Beethoven's teachers), have been given in Munich. These three delightful works will all figure on this year's festival programme there.

Chaliapin.

It is said that Chaliapin, with the consent of the Russian Government, contemplates moving, with his family, to America.

Grünfeld's 70th Birthday.

A festival concert in honour of Alfred Grünfeld, in which Selma Kurz, Alfred Piccaver, Grünfeld himself, and the Philharmonic Orchestra participated, resulted in one of the most impressive ovations in the history of Vienna. When Grünfeld stepped out on the stage the entire audience rose to their feet, and their cheers lasted for ten minutes. The innumerable *encores* demanded from Grünfeld at the end lasted forty-five minutes, and the concert ended well after midnight.

Music Conquers National Hatred.

The professional musicians of the Czecho-Slovak Republic are just now engaged on the organisation of a "Chamber of Music," intended to further the cause of music and to protect the artistic and economic interests of the musical profession. The new organisation, it is expected, will go a long way towards relieving certain old frictions of a national nature still existing between the Czech and German musical elements of the State.

A Missioner.

Mr. E. J. Dent sends to the *Athenaeum* an interesting account of the work of the Frankfurt Opera House. In addition to keeping us informed on this side of movements on the Continent, Mr. Dent, who is at present in Italy, is assisting in a very direct and practical way in the great propaganda that is going on for English music abroad at present.

Glastonbury Summer School.

The Glastonbury Summer School this year, which will be held from August 2nd to September 2nd, has two features. There will be a Festival of Greek Drama and a School of Drama and Music. Many lecturers have promised their services in each section, including Prof. Gilbert Murray, Mr. Rutland Boughton, and possibly Mr. G. Bernard Shaw.

Instrument Makers' Competition.

Mr. W. W. Cobbett has offered a prize to instrument-makers for a quartette of English-made stringed instruments. The prize is 30 guineas, with 20 guineas towards working expenses. At least six competitors must enter, and amateurs are invited to compete.

Give us a Good Conceit of Ourselves.

We note that the Bournemouth Town Council, in congratulating Sir Dan Godfrey on the knighthood conferred upon him, pointed out that the honour was owing to the far-seeing wisdom of the Corporation in sticking to their guns for many years in regard to the provision of one of the greatest amenities of the town. The Council felt that it was an honour not only to Sir Dan but to the town and especially to the Corporation itself. This must have been very pleasant to the Corporation.

THE MODERN ART OF THE STAGE.

There is an exhibition being held at the Victoria and Albert Museum from now until July 16th, which nobody who is interested in the opera or the theatre either as performer or listener should miss. Designs for costumes for the stage, models of theatres, and a big array of models of scenes recently designed are extremely well shown. The great strength of the exhibition is English, but there are also fine exhibits from America, France, Italy, Germany, Russia, and other countries. After this exhibition showing the practical and beautiful work of such men as Gordon Craig, Norman Wilkinson of Four Oaks, Lovat Fraser, Adolphe Appia, and others there is no excuse for anything but the best work being shown in our theatres. It was particularly good to see that one or two recent music hall sets had been thought worthy of inclusion. K. C.

SATIRICAL.

Musical Courier of New York says: Some people believe that:—

One always must applaud when a piano piece ends loudly or a vocal piece ends with a high tone.

All violinists play the Dvorák "Humoreske" because they like it

Lady pianists who undulate their wrists produce a poetical tone.

There are more incompetent vocal teachers than incompetent piano and violin teachers.

There is a second Caruso.

Jazz is vicious and sinful.

Germany never will produce any more good music.

Every waiter and taxi-driver in Italy is a potential opera tenor.

All the street-car conductors and chamber-maids in Germany spend their surplus cash to hear Wagner.

Every conservatory graduate is a musician.

The art of song really has deteriorated.

Every romantic-looking musician is romantic.

Schumann's "Träumerei" was written for 'cello.

Chamber music is purely educational.

Music festivals are necessary.

All accompanists are good vocal coaches.

A prima donna's stage smile denotes merriment.

Bach only wrote fugues.

Destinn at Prague Open-Air Opera.

Emmy Destinn is at present singing at Prague, the capitol of her native Czecho-Slovakia, and is reaping new triumphs at the new open-air opera recently opened there.

Mr. H. V. Spanner, Mus.Bac., F.R.C.O., L.R.A.M., the blind music librarian of the National Library for the Blind, whose organ recitals at the National Institute for the Blind have been much appreciated by all music-lovers, has been appointed organist and choirmaster of St. Michael and All Angels' Church, Blackheath, S.E., after competition.

DOLEFUL COMPETITORS.

An Apostle of the Spirit of Gladness.

Are singers at competitive festivals too doleful? We are most of us familiar with that do-or-die spirit which does not give the impression that the competitor is enjoying himself, so that the effect is far from happy. The question also arises whether or not the Welsh are particularly prone to this dolefulness, and if it has been induced by those minor key hymns to which they are so much attached. At any rate, a native composer has been calling attention to the subject, so that now we have an apostle of the spirit of gladness, in the person of Dr. Vaughan Thomas, of Swansea. He confesses that his experience whilst adjudicating at various musical functions in the Principality has been that competitors adopt a doleful spirit. Wherever he goes, therefore, he preaches the necessity of cultivating the spirit of gladness. "To render a solo on the stage with a face as long as a bass viol, and at a funereal tempo, is," he says, "not only uninteresting to the audience, but trying to the competitor." Therefore, in this survival of the fittest age, he exhorted his fellow cymry to turn the dark cloud inside out and expose the silver lining by adopting a joyous attitude on the Eisteddfodic platform. H. N.

OUR CONTEMPORARIES.

La Revue Musicale. May, 1922 (France).

ORLANDE DE LASSUS ET LA MUSIQUE INSTRUMENTALE. BY CHARLES VAN DEN BOREN.—A valuable contribution to the study of this important madrigalist. Numerous examples of his writings, their instrumentation, and the programmes of the entertainments which he organised and conducted at the Bavarian Court at Munich in 1568 are all discussed in detail.

Y Cerddor Newydd—The Welsh Musical Magazine. (Wrexham.)

SCIENCE IN RELATION TO MUSIC. BY A. W. TITHERLEY, D.Sc., Ph.D.—A very illuminating short essay, in which the author shows how in the rise of all past civilisations Art has always preceded Science, the maximum development of which is not reached until most forms of Art have finally decayed. The present great achievements of Science are therefore in unison with the bad state of Art in our time. "The real danger to Music to-day lies in the unresponsive echo which it finds in the heart of the people."

Musique et Instruments. (France.)

THE PNEUMATIC APPARATUS USING PERFORATED PAPER ROLLS AND PLAYING THE PIANO AUTOMATICALLY IS ORIGINALLY A FRENCH INVENTION. BY DR. G. BÉDART.—The author reviews the history of the automatic piano-players in which perforated paper rolls and bellows are used, and claims that the first machine of this kind was invented by Claude Felix Seytre, of Lyons, who patented it on January 24th, 1842.

THE CINEMA.

The Need for a Reformed Musical Suggestions Sheet.

By HERBERT A. HARRISON.

IN common with many other musical directors, I feel the time has arrived for an improved musical suggestions sheet for the guidance of the cinema director.

Those at present sent out by the principal film houses were quite adequate in the early days of the cinema in England, but with the superior education of the audiences to-day a much higher standard of synchronisation is called for: and therefore a more clear and exhaustive explanatory sheet is urgently needed.

The position of the hundreds of M.D.'s in the cinemas (where there are three changes each week with a limited repertoire and incomplete orchestra) must be considered. A trade show of a film has little or no value musically to these men, as the whole of the various catalogues are open for the special selection of items that will best display the needs of the picture, even if it is a success on the occasion.

On the arrival of the film elsewhere the local M.D. finds that he has previously performed the majority of works suggested on his pictures during the preceding two or three weeks, and cannot therefore repeat them. He has consequently to select substitutes, and it is here that he needs more assistance than the suggestions may give him.

Many of the suggested works may be orchestral works designed for a large body of performers, and therefore impossible with a very small combination. Further, he may have very little if any knowledge of these works, and their value in the film sense may be unknown to him.

This is where the improvement can be made: An Andante can be explained as dramatic, sad, or emotional, etc. The general character of, say, A Ballet Suite can be explained, so that there is little difficulty in readily suggesting a substitute.

Numbers purely designed for full orchestra should have a suggested item more suited to small. Another stumbling-block to the man of limited repertoire, is the enormous number of changes quite unnecessarily introduced, not making for a coherent musical result.

This is a point I wish to make in a future article entitled, "What is Perfect Fitting?" as I know of no film music subject more open to controversy. I hope to give a specimen sheet of a proposed synopsis with musical annotations, which would serve the double purpose of synopsis and musical suggestion sheet, and with the strong support of M.D.'s in general to submit the same to the musical advisors for the Film Companies with a view to its early adoption.

The cinema is an important form of entertainment and has been a valuable addition to the openings for orchestral performances. As a means of creating a musical public, it has for some time past more than proved its worth.

The up-to-date managements have not been slow to recognise the advantage of a first-class orchestra, and men of the highest standard in the orchestral world are to-day providing the public with what is looked upon by the majority of the audiences as a musical treat, in short, an orchestral concert of a very high standard with the addition of the film, and at a price below the cost of a concert alone.

This is an opportunity musically that must not be missed, and if we can work up a free discussion of the requirements and improvements necessary which will ultimately assist in arriving at established rules for the guidance of all, we shall have accomplished something worth doing.

It is a very satisfactory sign to note musicians of the standing of Mr. Eugene Goossens becoming keenly interested in the cinema, as we want the entire co-operation of musicians in this work. Concerts, except on a very lavish scale, are likely in the near future to die out, and this form of revenue to the orchestral players having departed we look to the cinema engagement to fill the gap. We have in the cinema the infant, so to speak, of the parent (the dying concert business), and it behoves the élite of the musical profession, as well as composers and publishers, to use every endeavour and influence to make the child a worthy successor.

Probably in a few years' time films will be made at a studio where a resident musician of some standing will work in co-operation with the producer and write original music. That time is not yet, and we must therefore accept the fact, and try by all our available means to utilise existing works to the best advantage.

At present the producer has sole command, and for the convenience of keeping a coherent story frequently switches incidents which are quite impossible to follow musically without creating a musical patchwork, and this the majority of audiences are not ready to accept. In fact, I have found in many cases where the M.D. has fitted a complete selection (mostly in keeping with the incidents) the audience have displayed their pleasure in applause, instead of discontent at the frequent breaking-up of flowing melodious numbers.

The musician in the studio would obviate much of this difficulty, and we can only hope to see an early installation of one who would rapidly prove the value of the innovation.

With my upwards of 40 years' experience in the musical world, I view with pride the superior orchestral performance of to-day and the improved taste of the audiences compared with the inanity of my early days, when a vocal valse sung by choir boys was the great drawing attraction to promenade concerts, not to speak of the triple-tongued cornet polka, which invariably drew a storm of applause from all sections of the audience.

[Mr. Harrison invites correspondence, through this office, on all matters connected with cinema music. He is arranging for many prominent musical directors to give hints as to methods of fitting music not generally known, means of obtaining Continental editions, and so forth.—ED.]

MINIATURES.

By JOHN GRAHAM.

The Renaissance of English Music.

ENGLISH music, says Mr. Plunket Greene, is at the beginning of a renaissance. Competitive festivals promise to bring back the great times of the Elizabethan period. It was impossible to measure the great influence they would have on music. The branch that interested him was the singing of songs. Replacing the Italian invasion, in which the voice was treated as a musical instrument and words counted as nothing, a new school sprang up fifty years ago, and now, words were the great thing that mattered. Music was only the vehicle to carry them and make them more beautiful. Speaking of "direct illustration," he deprecated attempting it. Dooley said of Strauss' music, "You cannot sing it, Hennessy; you can cough it. The only way they could get it was by rattling the door of the kitchen stove while they trod on the tail of the dog." These are one or two points from lectures with which Mr. Greene has been entertaining his audiences at recent festivals.

Orchestras and Concert Costs.

LIVERPOOL Philharmonic Society, presenting their season's accounts, illustrate a problem that is agitating many societies. The expenditure for the concerts last season was £3,302 for orchestra, organist and conductors, whilst the fees of the principal artists amounted to £729. As the orchestra are now paid for rehearsals, the cost is much larger than in pre-war days, and there seems to be no prospect of diminution. No one wishes to curtail the orchestra. It is only at the Philharmonic concerts that Liverpool gets orchestral programmes comparable with those at the best London concerts. A small increase of the subscription for gallery stalls and gallery seats has been decided upon for next season.

Mechanical Playing and Underpaid Musicians.

USUALLY the speeches of Mayors are of no account musically, and may be even mischievous when misreported. The Mayor of Northampton complains that he was reported to have said "that any town was as musical as it ought to be." He went on to say, and in this case the remark is so true that the report must be correct: "he hoped the time would come very soon when the musical profession would be more remunerative. It was very much underpaid according to the value of services rendered. Nowadays there were a great many mechanical instruments available for playing music, but he would be more sorry than he could express if the playing of music by handicraft were likely to go out of fashion. There was nothing equal to really good handicraft, no matter what branch or profession it was applied to."

Apostles of To-day.

CONGREGATIONAL singing needs apostles to-day. The point was made by the Rev. William Barclay when addressing the Dumfries Choir Union at their twenty-fifth annual choral festival. He mentioned that in 1907 an edict was published requiring that schoolmasters, when being appointed, were to be chosen from men who could teach the children to sing the psalms. There was a need nowadays to teach people to sing lustily. In country churches almost everyone sang. In some places, however, men and women made a feeble attempt to sing and then stopped because they were looking conspicuous. Choir unions must encourage everything that would help Scotland to be a singing people. They had seen the uplifting effect on a whole battalion in wartime singing a tune that they all knew. At a recent Glasgow Festival the 124th Psalm was sung by the audience of several thousands, with striking effect. Of all the nostrums recommended to-day there was none better than the encouragement of singing. Ministers themselves should take the lead.

The Teutonic Influence.

ANSWERING a critic who doubts whether Teutonic influence has affected Welsh composers, "Orpheus" replies in the *Western Mail*. He takes the case of Joseph Parry, who had a fertile vein of real Welsh melody, but it was stultified because German methods were practically all he had at his command. Take David Jenkins. Poor imitations of Haydn would be found in his works, all the old-time realistic devices of the "Creation." Had Elgar or Hubert Parry lived in Wales, Great Britain would probably never have known their genius. Welsh composers, apart from those who had a broader outlook, were entitled to sympathy. Not because the German music was bad, but because it was all-pervading. Other methods and styles must be assimilated. Welshmen must have command of resources which in most cases is essential to the natural outlet of their originality. By such means they might ultimately utilise to good effect the wealth of native folk-tunes which is their birthright, and contribute to the establishment of the truly national school which is so much desired.

Hear Great Music.

ALBUMS of songs are considered as necessities if Wales is to come to its musical heritage. These exist in other countries. Can it be said that they have had much influence? Whether or not, there is some force in the plea of "H.D." in the *South Wales News*. His point is that "we must listen to great music." In France, committees of literary taste have had enormous success, and were potent factors in forming sound literary judgment. "In Wales, the Council of Music could easily appoint just such a responsible body to draw up lists and songs worthy to be sung and good to listen to. The lists might be sub-divided into solos for boys and girls under 10, under 14; solos for tenor and other voices, champion solos, quartets for children, for adults, choral pieces, and so on. The lists would be issued as little booklets of advice, covering the whole field of items usually found in a Welsh eisteddfod programme. These would be instrumental in sweeping away the rubbish and substituting what is most worthy in its place."

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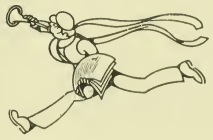

AMATEURS IN OPERA.

By ARTHUR C. CHAPMAN.

[Secretaries are requested to forward tickets to the Editor at least fourteen days before production, and to mark the envelope "Amateurs in Opera."]

Aesthetic Rapture at Cricklewood.

In the performances of "Patience" given by the Cricklewood O.S. during the week ending May 6th chief honours rested with Helen Shaw in the title-*rôle*, and the excellence of her work stamps her as one of the finest "leading ladies" in Amateurdom. It was good to see Mabel Parsons back again; her *Lady Jane* was full of good points, though she is still inclined to over-act. The *Ladies Angela, Saphir,* and *Ella* were well played by Dorothy Robbins, Iris Davis, and Ivy Miller respectively, the second-named being the best. *Bunthorne* was taken very creditably by E. L. Bending, a young player of whom much may be expected in the future. When he has acquired a little more experience he will make a fine performer of Gilbertian characters. Fred Lermitte as *Grosvenor* was not so well suited, and his performance suffered by comparison with his splendid *Gaspard* in the winter. A. Max Cross cut a fine figure as the *Colonel,* Percy Penny was a somewhat unducal *Duke*, while Edgar McHale gave a particularly good rendering of the *Major.* The *Chorus of Maidens* were not very rapturous (with the exception of one girl in yellow at back centre, who did what she had to do as well as any principal), but their singing was delightful, their tone-quality being excellent. The *Dragoons* sang well, too, but the costumiers had served them out with shabby uniforms and dirty gauntlets. The orchestra played fairly well under Oswald Webb, who has yet to learn how, when and where to accede to an encore.

Two points of criticism! The substitution of the names of local drapers for those mentioned by the author is quite unwarrantable. Also, in a society of such repute and position, leading parts should not be given to members who are incapable of speaking or singing the King's English.

The opera was excellently produced by Sidney Rendell.

G. E. D.

PUBLISHED LAST WEEK.

AUGENER.—J. S. Bach, Prelude in C, piano, 9d.; Ethel Boyce, "Silver Thames," piano, 2s. 6d; John Ireland, "Vagabond," song, 2s.; John Ireland, "The Vain Desire," song, 2s.; Peter Warlock, "Good Ale," song, 2s.

BAYLEY AND FERGUSON.—Herbert Walton, Rhapsodic Variations, organ, 2s. net; Julian Nesbitt, "The Coming of Bride" (A Highland Legend), organ, 2s. net; Joseph Wilby, "Berceuse," organ, 1s. 6d. net; Joseph Wilby, "Les Papillons," Caprice for organ, 2s. net; Lancelot G. Bark, "Before the Ending of the Day," anthem, staff 4d., sol-fa 2d.;

BOOSEY AND CO. — Marjory Kennedy-Fraser, "Peat-Fire Flame," unison, 2d.; Marjory Kennedy-Fraser, "Dance to your Shadow," unison, 2d.; Chater Robinson, "Slumber-Time," intermezzo for orchestra, 3s.; Richard Mayne, "Onward and Upward," sacred song, 2s.; Denis S. Wright, Dance Suite for orchestra, 7s. 6d.

BOSWORTH AND CO., LTD.—F. G. Byford, "If Thou be True," song, 2s. net; H. Ackernley, Serenade, violin and piano, 2s. net; E. Horne, "Palais de Danse," piano, 2s. net; F. G. Byford, "Dawn of Hope," piano, 2s. net.

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GOODWIN AND TABB, LTD.—Josef Holbrooke, "Jamaica" Suite (in four books), piano solo, each book 2s.; Arthur Bliss, "Conversations," miniature score, signed 10s. 6d., unsigned 6s.; Arthur Bliss, Three Romantic Songs, voice and piano, 3s.

KEITH PROWSE.—C. Whitaker Wilson, "Travellers," song, 2s. net; C. Whitaker Wilson, "Smugglers," song, 2s. net; H. Baynton Power, "The Gift Divine," song, 2s. net; George Buchanan, "My Beloved," song, 2s. net; Walter R. Collins, Butterfly (flutterby), song, fox-trot, 2s. net; H. M. Tennent, "The Spring is in my Garden," song, 2s. net.

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LAWRENCE WRIGHT MUSIC CO.—Horatio Nicholls, "Rainbow," valse, 2s.; Worton David and Horatio Nicholls, "Rainbow" (Trail of the Rainbow), song, 2s.; Horatio Nicholls, "Golden Dreamboat," valse, 2s.; Horatio Nicholls and Worton David, "Golden Dreamboat," song, 2s.; Horatio Nicholls, "Allah," valse, 2s.; Worton David and Horatio Nicholls, "That's how the World was Made," song, 2s.; Worton David and Horatio Nicholls, "Masks and Faces," song, 2s.; Onslow Kent and Huntley Trevor, "Wild and Woolly," song, one-step, 2s.; Eustace Whyte, "Cutting the Cake," fox-trot, 2s.; Wynn Stanley and Andrew Allen, "Sally," song, 6d.; Gene Williams, "Eves" song, fox-trot, 2s.; Louis Breau and Nat Sanders, "Never Mind," song, fox-trot, 2s.; Geo. B. Wehner and Louis Breau, "I want my Mammy," song, fox-trot, 2s.; Worton David and Horatio Nicholls, "The Night of the Ball," valse, song, 2s.; Jos. Gilbert, "I've got the Sweetest Mammy," song, 6d.; Wynn Stanley and Andrew Allen, "Wake me up when we get to Alabamy," song, 6d.; Harry Castling and Maurice Scott, "Didn't you Know?" song, 6d.

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WEAK THUMBS.

The knuckles of both my thumbs are very weak and a great hindrance to me when playing the piano. When I strike an octave the knuckle gives way and presses in, producing a very feeble tone. It is the first knuckle from the arm. Can you suggest any method for curing this?—H. R.

If your difficulty be as we surmise, you will find the following an excellent remedial measure. Place the tip of the thumb upon the edge of a table and raise the whole hand supported by the thumb until the hand and thumb joint are prominently outlined. Repeat the exercise a few times at intervals during the day. Be careful to avoid any muscular stiffening in making the movement.

OCTAVA.

Will you give an opinion as to the exact pitch of certain notes in the "Sibelius' Arabesque," Op. 76, No. 9? The notes in question are those apparently intended (for no very obvious good reason!) to be played with the left hand at the end of bars 32 and 34, the last two semiquavers, and the two semiquavers beginning the trill in bar 36. Should they be played at the pitch written, or is the 8va mark placed over the right-hand stave intended to alter them also? If so, it is curious that in bar 35 the 8va mark can only refer to the right hand above. It is not possible to compare editions out here (Natal), and the ordinary musical sense is an insufficient guide in dealing with modern music.—PITCH.

Unfortunately, we have no means of access at the moment to the copy. It looks as though you are right in your main contention. At the same time remember that the 8va line affects, or should affect, the single staff over which it is placed, and that staff only. But composers are human and have been known to make mistakes.

HARMONICS.

I have studied the violin up to the enharmonic octaves but cannot get other enharmonics. I do not know how to obtain an enharmonic, say of F above middle C, or what the sound of it should be when I get it. Is there a rule about enharmonics?—LEARNER.

You are using the wrong word, for it is obvious that you mean not enharmonics but harmonics. Your difficulty is due to your not understanding the scientific principle of harmonics. If you lightly touch a string at exactly half its length (that is half-way between the bridge and the nut) the string will then vibrate in both halves and either half will give the harmonic an octave higher than the open string. Open string, below treble stave; harmonic, second line of stave. If you lightly touch at a quarter the length, the string will then vibrate in quarters, and, either above or below the point touched, the harmonic will be two octaves higher than the open string. With the hand in the first position the third finger will mark a quarter of the string, and if placed lightly on the string will therefore produce a harmonic two octaves above the open string. For instance, on the G string a quarter of the string will be found with the third finger where C would be stopped. Let the finger rest there lightly and the harmonic produced will be two octaves higher than the open string (G above the staff). The same harmonic may be produced by lightly touching at a quarter the length from the bridge. If the string be divided into three parts by touching lightly at a third of its length, the octave-fifth will be produced. For instance, lightly touch the G string where D would be stopped (first space below staff) and the harmonic produced will be D (fourth line of staff), an octave and a fifth above the open string. The same harmonic may be produced by lightly touching at a third the length from the bridge. And so harmonics may, in principle, be produced at any point where the string can be divided into any number of equal parts. In actual practice, those on the half, quarter and third of the string are easily produced, and a few others are possible. Now shorten the string by stopping A (second leger line below) with the first finger. A quarter of this shortened string will now be found with the fourth finger, resting lightly where D (first space below staff) would be stopped, and the harmonic produced will be A (first leger line above), two octaves higher than the stopped string. Harmonics on open strings are called natural harmonics; those on stopped strings are called artificial harmonics. Artificial harmonics can, of course, be produced at any point on any string by stopping with the first finger and pressing lightly with the fourth finger, and the note produced will always be two octaves higher than the stopped note.

ANSWERS IN BRIEF.

G. E.—(1) It is not fair to answer your question with regard to the pace of the finger exercises and scales publicly. So much depends upon the individual candidate. The actual speed is not so important as the quality of the touch and the understanding of the principles connected with it. With this reply you must be content. (2) We gave the metronomic indications for the whole of the Associated Board Studies and Pieces in our issues of November 12th, 19th, and 26th. Copies can be obtained from the publishers.

STRINGENDO.—(1) It would be useless to give you the answers to examination questions which are definitely based on the named text-books. Your desire to avoid buying the books may have a serious consequence for you if it is obvious at the examination that you have not read them. Moreover, to save you a few shillings which would purchase two inexpensive books, you wish us to obtain and summarise here the contents of certain chapters. (2) Purcell was the composer.

ROMANCE.—Our reply to your question No. 5 on June 10th was accidentally omitted. The reply is in the negative.

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